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Anarchists, arson, and the collapse of a radical housing experiment p15

GUARDIAN

MAY 28 - JUNE 3, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 35 • FREE

YES ON F! NO ON G! NO ON 98!

LENO FOR SENATE — STOP JOE NATION!

VOTE JUNE 3

TAKE THIS CLEAN SLATE GUIDE TO THE POLLS

NATIONAL RACES

Congress, District 6
Lynn Woolsey

Congress, District 7
George Miller

Congress, District 8
No endorsement

Congress, District 13
Pete Stark

NONPARTISAN OFFICES

Superior Court Seat 12
Gerardo Sandoval

STATE RACES AND PROPOSITIONS

State Senate, District 3
Mark Leno

State Senate, District 9
Loni Hancock

State Assembly, District 12
Fiona Ma

State Assembly, District 13
Tom Ammiano

State Assembly, District 14
Kriss Worthington

STATE BALLOT MEASURES

Prop. 98: NO, NO, NO

Prop. 99: YES, YES, YES

SAN FRANCISCO MEASURES

Prop. A: YES, YES, YES

Prop. B: YES

Prop. C: NO

Prop. D: YES

Prop. E: YES

Prop. F: YES

Prop. G: NO

Prop. H: NO

SAN FRANCISCO DEMOCRATIC COUNTY CENTRAL COMMITTEE

12th Assembly District
Michael Bornstein, Emily Drennen, Hene Kelly, Eric Mar, Jake McGoldrick, Trevor McNeil, Jane Morrison, Melanie Nutter, Connie O'Connor, Giselle Quezada, Arlo Hale Smith

13th Assembly District
Bill Barnes, David Campos, David Chiu, Chris Daly, Michael Goldstein, Robert Haaland, Joe Julian, Rafael Mandelman, Aaron Peskin, Eric Quezada, Laura Spanjian, Debra Walker

ALAMEDA COUNTY RACES

Superior Court Judge, Seat 21
Victoria Kolakowski

Board of Supervisors, District 5
Keith Carson

OAKLAND RACES

City Attorney
John Russo

City Council, District 1
Jane Brunner

City Council, District 3
Nancy Nadel

City Council, District 5
Mario Juarez

City Council, District 7
Clifford Gilmore

City Council, at large
Rebecca Kaplan

School Board, District 1
Jody London

School Board, District 3
Olubemiga Oluwole, Sr.

School Board, District 5
Noel Gallo

School Board, District 7
Alice Spearman

ALAMEDA COUNTY MEASURES

Measure F: YES

Measure J: YES

EDITORIALS 5 | NEWS + CULTURE 11 | PICKS 20 | VISUAL ART 45 | FOOD + DRINK 52 | CLASSIFIEDS 66

LETTERS 6 | TECHSPLOITATION 19 | MUSIC 26 | STAGE 47 | FILM 57 | ALT.SEX.COLUMN 73

Do you support KQED? Ever wonder how supportive KQED is of their workers ?

Why should executives at KQED pay less for their healthcare than the employees in the mailroom and other departments?

This week your public broadcast station – KQED, Channel 9 is asking you to pledge your support and send them money. What they don't want the public to know is that there is a dispute between management and the workers. For the last 50 years workers contributed the same amount to their healthcare as the top management. Now out of every paycheck KQED is charging workers an annual increase that is twice what the CEO pays for his own health care insurance.

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2. Please call KQED and let them know this two-tier healthcare is not acceptable at your public broadcasting station. Jeff Clarke, President and CEO of KQED can be reached at (415) 553-2201 or email at jclarke@ncpb.com.

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❏ Do not contact me by phone for renewal requests.

A message from the workers at KQED, proud members of the National Association of Broadcast Employees and Technicians-CWA Local 51. This is not a solicitation of funds for NABET-CWA Local 51 or the workers it represents.

For further information please contact Kevin Wilson, NABET-CWA Local 51 (415) 398-3160 or visit the website: WWW.NABET51.ORG

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ELECTION ENDORSEMENTS



Mark Leno for State Senate

Mark Leno has always been our community's best advocate in the state legislature. As the Bay Guardian said in its endorsement, Leno "managed to get passed and signed into law a bill that amends the notorious pro-landlord Ellis Act to protect seniors and disabled people from evictions. He got both houses of the Legislature to approve a marriage-equality bill – twice … Today, the election looks like a two-person race between Leno and Nation. And the threat of Joe Nation winning this primary is too great for us to mess around."

Democratic County Central Committee (DCCC), District 13



Re-Elect
Scott Wiener▼
(Current DCCC Chair)



Re-Elect
David Campos▼



Re-Elect
David Chiu



Elect
Darolyn Davis



Re-Elect
Robert Haaland▼
(Current DCCC Secretary)



Re-Elect
Leslie Katz▼



Elect
Luke Klipp▼



Re-Elect
Rafael Mandelman▼
(Current DCCC Vice Chair)



Re-Elect
Laura Spanjian▼
(Current DCCC Treasurer)

LOCAL PROPOSITIONS

YES **PROP A** Public school parcel tax that will increase teacher pay



YES **PROP B** Critical reform of public employee benefits that will keep city government out of bankruptcy

NO POSITION **PROP C** Forfeiture of pension benefits for conviction of certain crimes

YES **PROP D** Promotes diversity in City commission appointments

YES **PROP E** Reforms and professionalizes the Public Utilities Commission



NO **PROP F** Flawed measure that will undermine new housing in the Bayview

YES **PROP G** Community-based measure that will create housing opportunities in the Bayview



NO **PROP H** Campaign contribution measure

STATE PROPOSITIONS

NO **PROP 98** Bogus eminent domain measure that repeals rent control and ends environmental regulation

YES **PROP 99** Real eminent domain reform



Tom Ammiano for Assembly
District 13

CANDIDATES

State Senate: Mark Leno ▼
Assembly, District 12: **Fiona Ma**
Assembly, District 13:
Tom Ammiano ▼
SF Superior Court: **No position**

DEMOCRATIC COUNTY CENTRAL COMMITTEE DISTRICT 13
Scott Wiener ▼
(current DCCC Chair)
David Campos▼
David Chiu
Darolyn Davis
Robert Haaland▼
(DCCC Secretary)
Leslie Katz▼
Luke Klipp▼
Rafael Mandelman▼
(DCCC Vice Chair)
Laura Spanjian▼
(DCCC Treasurer)

DISTRICT 12
Tom Hsieh
Mary Jung
Hene Kelly
Trevor McNeil
Jane Morrison
Melanie Nutter
(DCCC Vice Chair)
Connnie O'Connor▼
Matt Tuchow
Jim Weixel

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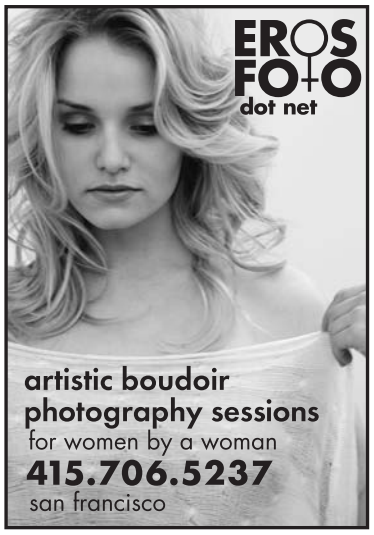
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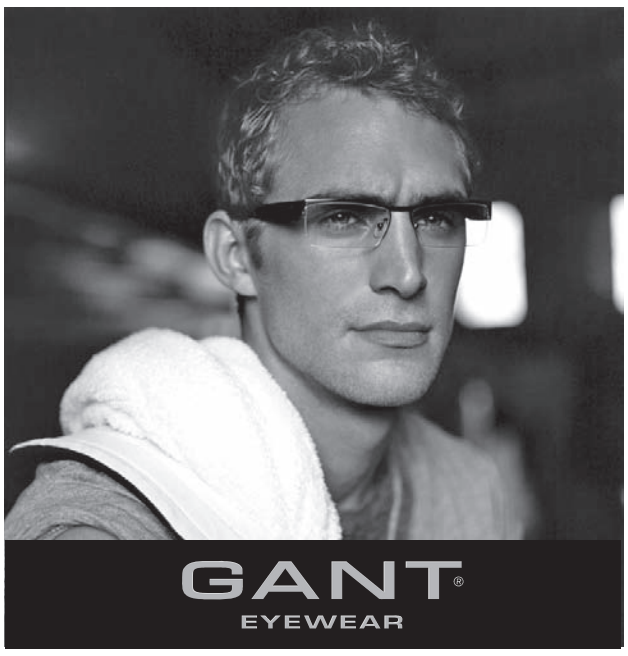
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As a practical matter, the way for progressive voters to prevent Joe Nation from winning the state Senate seat is to vote for Mark Leno.

EDITOR'S NOTES

By Tim Redmond
› tredmond@sfbg.com

I heard one of the greatest environmental writers in San Francisco history speak last week, and his message was a bit different from what environmentalists are taught to believe today.

Harold Gilliam was born almost 90 years ago, and was writing influential articles and books about the Bay Area — and the urban environment — long before most of today's activists were born. He was an opponent of nuclear energy in the 1950s when most of California, including his employer, the *San Francisco Chronicle*, thought this wonder of postwar technology would provide power that was "dependable, safe, and too cheap to meter." He was against developers filling in the Bay in the early 1960s. He was writing about the problems with freeways when that was heresy. When I first arrived in San Francisco in 1982, I was amazed that the *Chronicle* would print some of the stuff he was saying. The guy is a genius and a local treasure.

And at the annual San Francisco Tomorrow dinner, where he was honored with the Jack Morrison Career Achievement Award, he had a few things to say.

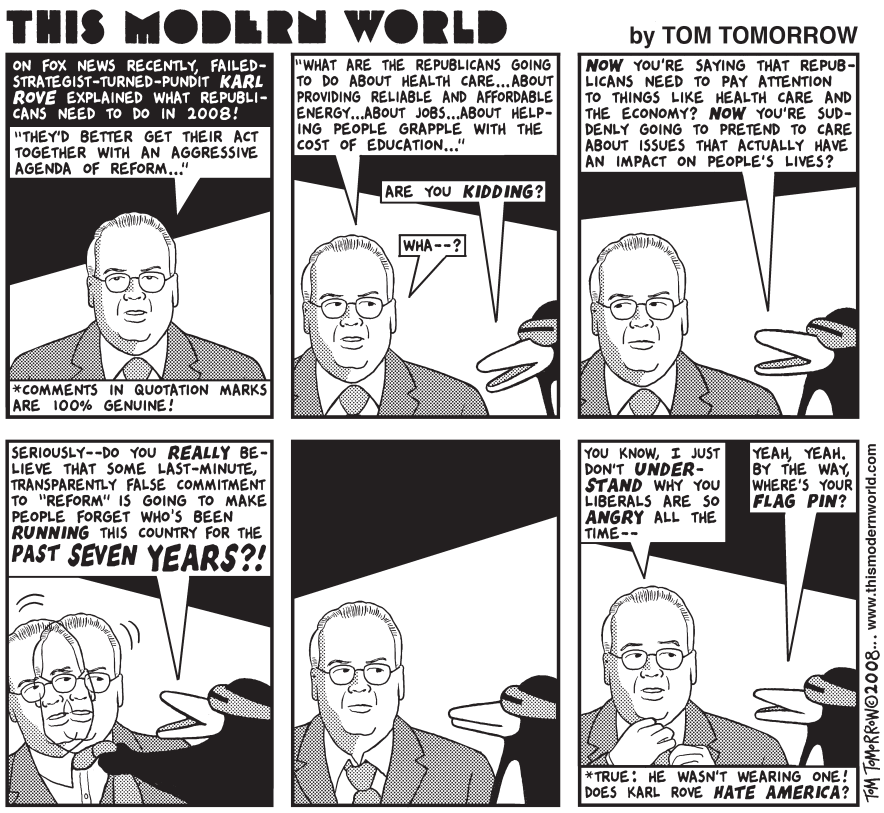
After a brief talk about his early career (and giving thanks to his editors for allowing him to infuriate *Chronicle* publishers), he told us he wanted to challenge conventional wisdom for a moment.

He talked a bit about the Transbay Terminal project, which he said would be a wonderful, crucial part of the city, a transportation hub for the future and maybe someday the home of a fast train to Los Angeles. Then he asked if the price was worth it.

Since nobody in California wants to pay taxes, the only way to fund this kind of grand civic project these days is to sell off the skyline, to let developers build giant high-rise towers that make the city more congested, more rich, and less pleasant. A lot of people think tall buildings mean progress; even a lot of environmentalists think building up is good. "And I remember," Gilliam said, "when everyone thought filling in the Bay was the way to grow."

Actually, Gilliam said, we all ought to question for a second whether growth is always good, or if it's worth the cost.

Something to think about. SFBG



San Francisco, meet Joe Nation

OPINION How would you like to be represented by someone who flacks for the insurance industry, serves real estate developers and landlords with zeal, opposes consumer privacy, and is a role model for corporate Democrats with a firm allegiance to big business?

You wouldn't know it from the vague aura of his slick ads, but Joe Nation is hoping to be that someone in the state Senate. He's the third candidate in the hotly contested race that includes two stalwart progressive politicians — incumbent Senator Carole Migden and Assemblymember Mark Leno.

Nation jumped into the Senate race in the 3rd District just three months ago. He's trying to win in a sprawling district that includes half of San Francisco along with all of Marin and parts of Sonoma County. And he could pull it off.

The real danger of a Nation victory hasn't been apparent to many San Francisco voters. Eyes have been mostly focused on the Leno-Migden battle, and Nation has never been on the ballot in the city before. But those of us who live in North Bay are all too familiar with Joe Nation.

When Nation's campaign Web site trumpets him as an "advocate for universal health care," the phrasing is typical of his evasive PR approach. While in the state Assembly, Nation pushed for legislation that would force consumers and taxpayers to subsidize the health insurance industry. Meanwhile, he continues to oppose a single-payer system that would guarantee publicly financed health care for all in California.

Likewise, Nation leaves out key information when he calls himself an "international expert on climate change" for an "environmental consulting firm," ENVIRON International. He's not eager to disclose that much of his work at the firm is for Coca-Cola, which excels at greenwashing its image to obscure its dubious environmental record.

In the Legislature, where he supported charter schools, Nation was problematic on public education. He earned distrust from the California Teachers Association and the California Federation of Teachers, both of which endorsed Leno in the Senate race.

When lawmaker Jackie Speier put forward a tough bill to safeguard consumer information rather than allowing financial institutions to sell it to the likes of telemarketers, Nation worked to undermine the legislation.

In 2006, nearing the end of his six corporate-friendly years in the state Assembly, Nation launched a Democratic primary challenge to US Rep. Lynn Woolsey — who has strong support in the North Bay congressional district because of her courageous leadership against the Iraq war and for a wide range of progressive causes. Nation attacked her from the right. She trounced him on Election Day.

Nation's long record of siding with powerful economic players inspired the San Francisco Apartment Association and other landlord groups to throw a big fundraiser for his Senate campaign a couple of weeks ago. To big-check donors with an anti-renter agenda, plunking down money for Nation is a smart investment.

Independent polls now show a close race between Nation and Leno, with Migden a distant third. As a practical matter, the way for progressive voters to prevent Joe Nation from winning the state Senate seat is to vote for Mark Leno. SFBG

Norman Solomon
Norman Solomon is the author of many books, including War Made Easy: How Presidents and Pundits Keep Spinning Us to Death *(Wiley, 2005).*

Labor's Lennar deal isn't good enough

EDITORIAL In the late 1980s, Mayor Art Agnos put forward a plan for development at Mission Bay, which at that point was an underused plot of land that used to be a Southern Pacific railroad yard. He negotiated with the developer, Catellus Corp., and cut what he insisted was the best deal the city could possibly get. He insisted that any more demands — for, say, increased affordable housing — would have so damaged the project's finances that nothing would ever be built.

Development opponents took the issue to the voters — and the mayor's plan lost. Catellus promptly came back with a much sweeter deal.

It's worth remembering that lesson, because next week voters will be faced with a stark choice for a massive Hunters Point–Bayview redevelopment plan. Mayor Gavin Newsom and his allies say the city has squeezed major concessions from the developer, Lennar Corp. The San Francisco Labor Council and two community groups have forced Lennar to sweeten the pot even more (see "Assessing the deal," page 11). At this point, the city's supposed to have the best deal it can possibly get.

But with all due respect to the Labor Council, Association of Community Organizations for Reform Now (ACORN), and the San Francisco Organizing Project, it's not good enough.

The battle — which is shaping up as a very close contest — involves dueling ballot measures Propositions G and F. Prop. G is the deal Newsom and Lennar are pushing; it would give the financially troubled developer the right to build 10,000 new housing units, office and retail space, and a new football stadium, along with 300 new acres of parks, in one of the city's most economically depressed areas. Some of the new housing would be available at below-market rates. Prop. F raises the ante a big notch: it would require that half of all Lennar's housing be available to

CONTINUES ON PAGE 7 ››

Are you HIV negative, positive, or iffy?

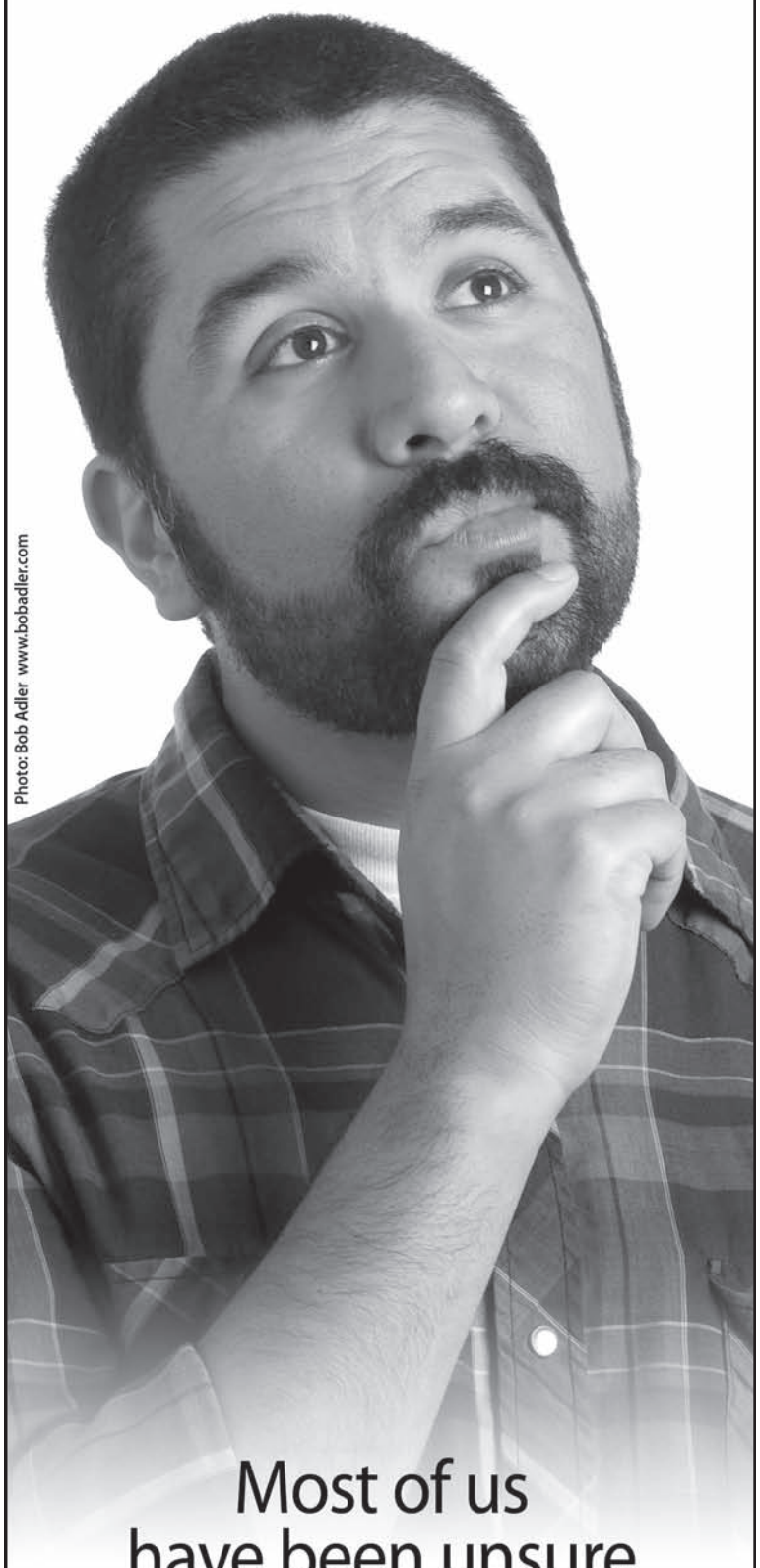


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LETTERS

A FEW MORE BIKE TIPS

Thank you for your "Bike Issue." However, there are a few things I wish you'd included on your list of "10 Things Bay Area Cyclists Should Know."

1. It's called a side-*walk*, not a side-*bike*, and expecting pedestrians to jump aside while you speed down the sidewalk on your bicycle is not only rude, but dangerous.

2. When you participate in Critical Mass, remember that you are also inconveniencing those of us who don't own cars and rely on public transit as we wait for our bus home, which has been delayed half an hour or more due to your antics.

3. You should obey all traffic laws whether there is a car approaching or not. Pedestrians don't appreciate dodging cyclists who run red lights and stop signs any more than they do cars. Thankfully, this isn't Idaho yet.

Mark Jerome
San Francisco

PUBLIC POWER AND THE PEAKERS

I think Bruce Brugmann and the *Guardian* got it right about the fossil peakers in San Francisco ["The peakers vs. Mirant," 5/22/08]. Fossil backup is necessary, because with photovoltaics and wind power alone, there is terrific variation in production. Last December our 2kW rooftop PV system in Davis has produced from 0.40 kWh a day (worth 5 cents) to 7.0 kWh a day (worth 81 cents). And of course no electricity is produced at night, so off-the-grid electricity consumers need expensive battery systems, or diesel or gasoline generators for backup.

During the hottest days in summer, when people turn on the air conditioning throughout most of Northern California, the sun drives PV, but the wind often dies down, as it did during the 10-day "heat storm" in the last days of July 2006. That is when fossil peakers might have to be turned on. If those peakers are owned by the SFPUC, the people of San Francisco will have a chance to lobby to use to use them as seldom as possible. If the San Francisco Public Utilities Commission doesn't take over those peakers, Mirant or PG&E will run them to maximize their own profits.

Producing and delivering electricity is a capital-intensive commodity business that requires social planning. If PG&E and Mirant own the system, they will plan it with one primary goal: production at a profit. Public ownership with democratic governance will enable San Francisco to steer its electric system toward the sun and wind. Because it is democratically governed, Sacramento's SMUD has installed thrice as much wind capacity and 1.5 times as much solar electric capacity per capita as PG&E. SMUD was the first and only utility in the entire world to shut down a dangerous nuke with a vote of the people who own it. PG&E, on the other hand, has filed an application with the California PUC to extend the working life of its Diablo Canyon Nuclear Power Station (which is built on an earthquake fault) to the middle of this century. But PG&E and its new "green" allies won't remind you about Diablo.

Bruce Brugmann and the *Guardian* are absolutely right to advocate a public takeover of the three peakers in the southeast corner of San Francisco. That takeover constitutes the logical next step toward full public ownership of San Francisco's electric system.

Dan Berman
Davis

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

LENNAR

CONT››

people making less than the median area income, which is $75,000 for a family of four.

For the record, it's worth noting that the new concessions labor got would never have happened if Sup. Chris Daly and a group of Bayview–Hunters Point activists hadn't placed Prop. F on the ballot. In fact, organized labor wasn't terribly involved in the redevelopment project until a couple of months ago. That's when Lennar's team of political consultants realized that they might be facing a shellacking at the ballot June 3.

The polls show that Prop. F is very popular — and for good reason. It's a simple proposal that makes excellent intuitive and practical sense. As housing activist Calvin Welch likes to say, San Francisco doesn't have a housing crisis — the city has an affordable-housing crisis. Multimillionaires don't have trouble finding places to live. And unfortunately, much of the new housing being built in this city is targeted to the very rich: typical market-rate one-bedroom condos start at around $500,000 and soar quickly into the millions. The rest of the city is getting forced out, and the dramatic, profound gentrification is transforming San Francisco.

Even the city planning department recognizes what's going on: the Housing Element of the city's General Plan states that 64 percent — nearly two-thirds — of all new housing ought to be affordable.

But the vast majority of the residents of Bayview–Hunters Point could never afford the vast majority of the new housing units Lennar wants to build. Prop. F seeks to address the deep imbalance in the proposed housing mix.

Lennar is squealing, saying it can't possibly make the project pencil out with that much affordable housing. The company's political team pushed the Labor Council to side with them, and in exchange for endorsing G and opposing F, labor got some worthy goodies. The level of what Lennar calls affordable housing is now higher than 30 percent — but when you actually look at those numbers, only about half of the 30 percent is truly affordable to the neighborhood residents who face being forced out of town. Also there's a new job training program and a mandate that new businesses allow their staff to unionize through a simple card-check process (although the city would almost certainly mandate that anyway).

But the bottom line is that the deal labor cut doesn't meet what ought to be the standard for all new housing in San Francisco. Even after all the concessions, roughly 70 percent of the new units will be available only to rich people. That's not acceptable in a city that is rapidly losing its artists, writers, musicians, immigrants, students ... just about everyone who makes San Francisco such an exciting place to live is now an endangered species. And labor's deal fundamentally does nothing to change that.

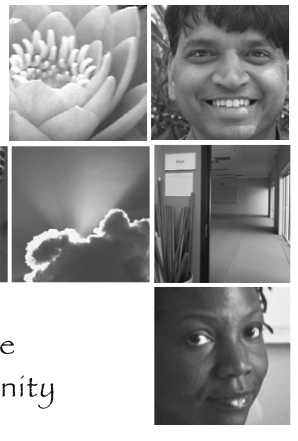
Vote yes on F and no on G. And if Lennar won't build enough affordable housing, let's scrap this deal and find someone who will. **SFBG**

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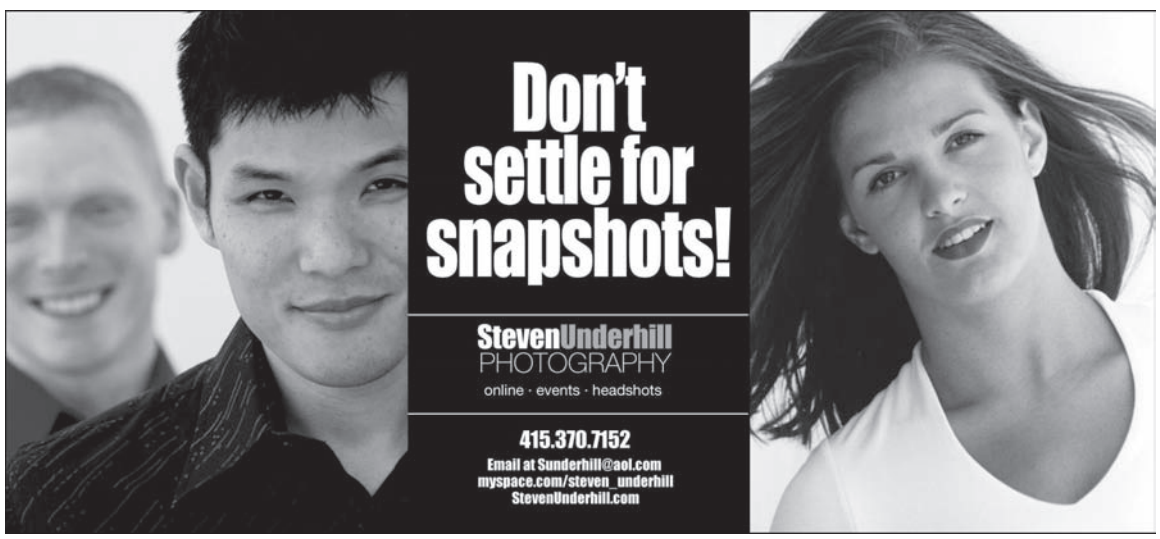
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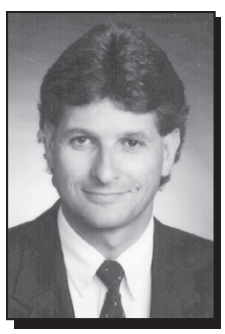
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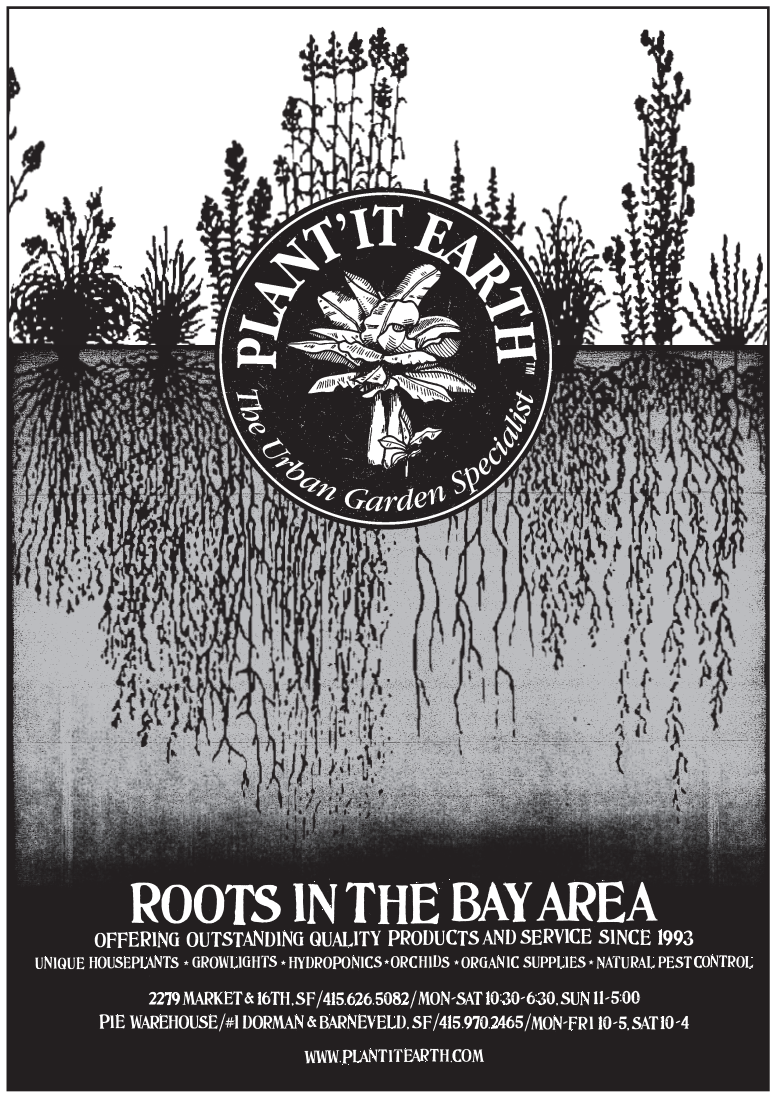
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***Guardian*'s SF** Violet Blue, cool T-shirts, and the westies of Red Sox nation

Politics Upcoming election news

Noise More from interviews with Fiery Furnaces' Matthew Friedberger and REM's Peter Buck, Marke B at Movement '08, and the Dresden Dolls

Pixel Vision Cannes and Philip Lamantia

Assessing the deal

Labor Council makes pact with Lennar that could save the floundering Prop. G

By Sarah Phelan
› sarah@sfbg.com

Mayor Gavin Newsom stood with San Francisco Labor Council executive director Tim Paulson, flanked by Sup. Sophie Maxwell and representatives from megadeveloper Lennar, the San Francisco Organizing Project, and the Association for Community Organizations for Reform Now (ACORN) May 20 to announce "a historic community benefits agreement."

Lennar had been persuaded to promise more affordable housing and other giveaways in order to win some important new endorsements in their troubled bid to take control of Candlestick and Hunter's points and cover them with about 10,000 new homes.

"This is a very big deal," Newsom said, plugging the Lennar-financed Prop. G and bashing Sup. Chris Daly for his leadership of the campaign to qualify Prop. F, which would require that half the new units be affordable to households making less than $75,000, a requirement that Lennar casts as a deal breaker.

"Prop. F is a pipe dream that guarantees you only one thing: what you already have," Newsom said. "We have to get the message out what a Trojan horse Prop. F is." Lennar's top local executive, Kofi Bonner, added that the agreement



Mayor Gavin Newsom and Tim Paulson, executive director of the San Francisco Labor Council, tout the latest deal with Lennar.
GUARDIAN PHOTO BY CHARLES RUSSO

"enables us to go forward, because now we have new allies."

The Labor Council's ability to invigorate a campaign makes it an important ally. Yet Lennar's giveaway of more than it had previously promised and the fact that the agreement comes just two weeks before the June 3 vote seem to indicate that the Prop. G supporters have grown desperate.

Lennar already has spent $3.26 million to promote Prop. G and oppose Prop. F, only to find polls showing Prop. F well ahead despite a campaign that has raised less than $10,000. The weak poll numbers clearly convinced Lennar and its backers in the political power structure that voters would be more likely to support Prop. G if Lennar came up with something that seemed legally binding.

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ALERTS

By Deborah Giattina
› alerts@sfbg.com

WEDNESDAY, MAY 28

Uncut the budget
The proposed state budget cuts threaten to dismantle basic human rights in health care and education. Meet Alameda County Supervisor Keith Carson at an East Bay Gray Panthers event to discuss ideas on saving these programs.
1:30 p.m., free
North Berkeley Senior Center
1901 Hearst, Berk.
(510) 548-9696

Protest Chevron
Join human rights and environmental activists including Larry Bowoto, a plaintiff in a suit against Chevron for violence associated with protecting its Parabe oil rig on the Niger Delta during a protest. Wear Hazmat suits and meet at the gates of company headquarters in San Ramon. Or e-mail info@chevrontoxico.org to arrange a ride share from the city.
7–10:30 a.m., free
Chevron World Headquarters
6001 Bollinger Canyon Road, San Ramon
(510) 984-2566, ActAgainstWar.org

THURSDAY, MAY 29

Think like Redmond
Tim Redmond's mad skills at digging up information and getting to the bottom of stories are what earned him the executive editor spot at the *Guardian*. Find out how he does it at this Media Alliance class, where Redmond explains how to find and pursue stories you won't read in the *Chronicle*.
6:30 p.m., $65
San Francisco Quaker Meeting House
65 Ninth Street, SF
510-832-9000, tracy@media-alliance.org

SUNDAY, JUNE 1

Keep off the grass
When you think about it, lawns are really just green pavement that require way too much water. Learn to put your backyard to better use at this permaculture landscape design class based on the book *Food not Lawns: How to Turn Your Yard into a Garden and Your Neighborhood into a Community* (Chelsea Green, 2006).
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Garden for the Environment
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Deal CONT››

But by supporting a deal that appears to pin down Lennar on levels of housing affordability and community investment, Newsom ironically seems to be validating the concern of Daly and Prop. F's other backers that Prop. G lacks guarantees on these fronts (see "Promises and reality," 04/23/08).

Not even Newsom could deny that Prop. F's presence on the political landscape pushed Lennar to seek a community benefits agreement with the Labor Council and ACORN, a group that had been a solid part of Daly's affordable-housing constituency.

"It probably has," Newsom told the *Guardian*. "That said, I don't think Prop. F should suggest the deal is better because of them. Perhaps it's worse."

Daly dismissed Newsom's attacks as more attempts to hurt Prop. F's popularity by trying to attach it to Daly's personal negatives. Daly also attacked the agreement as overstated in its promises and impossible to enforce.

"I really don't know if there is any net gain from one deal to the next," Daly said. "And how is it enforceable? We're not sure anything legally binding is on table now. If there was a development agreement then obviously we would have some surety, as we would if we had a development plan that had cleared the approval process — Lennar's financial vulnerabilities notwithstanding."

Noting that the city has had "bad luck with big order projects before," Daly recalls how Lennar reneged on building rental units at the Shipyard's Parcel A, where the developer also failed to properly monitor and control asbestos dust despite promising to do so.

The agreement, which doesn't include the city or any government agency as a party, is certainly unconventional. But is the deal legally binding? And just who benefits from it?

The CBA purportedly commits Lennar to create 31.86 percent "affordable" housing units in the Bayview, contribute $27 million to provide affordable homes throughout District 10, rebuild the Alice Griffith public housing project, and give down payment and first-time homebuyer assistance on another 3 percent of the homes.

All told, Paulson claims the deal locks in an unprecedented 35 percent affordable housing into Lennar's mixed-use proposal for the Bayview. The deal also obligates Lennar to invest $8.5 million in workforce development in District 10, hire locally, pay living wages, and allow worker organizing with a card check neutrality policy.

"This legally binding agreement is a way we can insure that our community gets the benefits it needs," said SFOP co-president and longtime Bayview resident Eleanor Williams.

Paulson said May 22 the deal is still being "lawyered up" to ensure its enforceability, and ACORN's John Eller insists the deal was done

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Deal CONT››

with community input. "We have had numerous meetings in which the community was demanding accountability and clear commitments to the workforce and housing, including the possibility of home ownership," Eller told the *Guardian*.

But Julian Gross, director of the San Francisco–based Community Benefits Law Center, clarifies that the deal only becomes legally binding if Lennar builds a mixed-use project in Bayview/Candlestick Point. "A community benefits agreement gives people a way to work in a coalition," said Gross, who helped negotiate CBAs at Oakland's Uptown and Oak to Ninth projects, and at Lennar's development in San Diego's Ballpark Village in 2005.

Michael Cohen, director of the Mayor's Office of Economic Workforce and Development, said the city hopes to enter into its own legally binding agreement with Lennar over a mixed-use project by the end of 2009, once environmental reviews on the project are completed.

Given that the project is expected to take 12–15 years to complete, could Lennar change the CBA's terms after it starts to develop the Bayview? Yes, says Donald Cohen of the San Diego–based Center for Public Policy Initiatives, but only if both sides agree to any changes.

"In a *private* deal between *private* parties, those parties can agree to change the terms of the deal at any time," Cohen explained.

That's significant given the divisions over development within the Labor Council. As Paulson confirmed, the building-trade unions were pushing for outright endorsement of Prop. G and opposition to Prop. F, but he successfully pushed for the negotiations with Lennar, which lasted more than eight weeks and almost broke down several times, Paulson told us.

"I told them, I don't think that's where we are coming from because Prop. G doesn't contain guarantees on affordable housing or jobs," Paulson said of his initial response to Prop. G supporters.

The agreement appears to stretch the definition of "affordable housing," reaching up to those earning 160 percent of area median income, which is essentially market-rate housing for the low-income southeast sector.

Prop. F supporter Alicia Schwartz of People Organized to Win Employment Rights said that what labor's deal with Lennar means is that only 15.6 percent of the housing will truly be affordable to the folks who currently live in the Bayview. While "3,500 units sounds good," Schwartz observed, "Only 50 percent of them will be for families making 60 percent and less of area median income, while the other 50 percent are for 80 to 160 percent AMI. That means $500,000 condos, which 70 percent of the Bayview can't afford."

Yet Cohen said it's understandable that the Labor Council crafted a deal that caters to those with above-average incomes.

"Affordable-housing policies over the last 10 years have tended not to address the needs of many of their members," Cohen said. "Many families make more than $64,000, so they can't qualify for affordable housing, but don't make enough to buy. This provides a fantastic and large-scale opportunity to address the problem of the squeezing of the middle class in San Francisco."

Public records obtained from the Mayor's Office show that prior to this latest deal, Lennar planned to build up to 75 percent market-rate housing at the site, including hundreds of million-dollar townhouses, thousands of high-rise units at $787,483, mid-rise units at $734,400, townhouses at $651,366, and low-rise units at $592,797.

But under the CBA, the top tier of condos that Lennar deems "affordable" cost about the same as the cheapest market rate units it had already planned to build**,** leaving only 1,566 rental units at rates truly affordable to San Francisco's low-income workers.

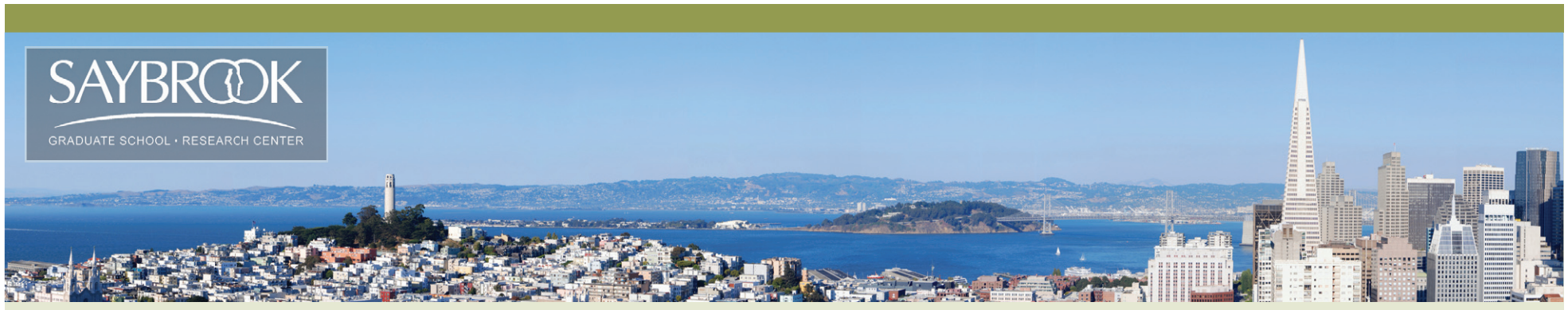
Paulson believes the resulting agreement "ensures that residents, workers, tenants, and future homebuyers have a path to new jobs and housing." He also claims that it is tied to the land, "meaning that it would be transferable to other developers if Lennar pulls out."

Joseph Smooke, executive director of the Bernal Heights Neighborhood Center, said he believes the jobs agreements labor negotiated are good. "It's the housing stuff where they gave away the store," Smooke said. "Why didn't they stick to the jobs piece and support Prop. F?"

Pointing to the Board of Supervisors' passage of policy saying that 64 percent of housing in eastern neighborhoods should be targeted at 80 percent of AMI and below, Smooke added, "There are ways to make 50 percent affordable work. This is free land. It's not rocket science. But is it city policy to protect a developer's stated desire for 18 to 22 percent profit?"

Meanwhile, Schwartz hopes SFOP and ACORN are being accountable to their base of low-income workers. "Lennar would like to tell you that if Prop. G doesn't pass, nothing happens. But in reality, the community's plan stays, plus now there is a 50 percent affordable-housing requirement," Schwartz said. "That's a win-win."

"For Newsom and Lennar to say that Prop. F is a poison pill — the irony is not lost on the Bayview," Schwartz added, recalling the city's failure to hold Lennar accountable for its promises and misdeeds. "We're looking to change the way business is done in San Francisco." **SFBG**



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Residents of Hellarity brought a squatters' aesthetic to their decor (left). Jake Sternberg cautiously wears a protective face mask while on Hellarity's upper floor 11 days after the fire. | PHOTOS BY SHANE BAUER

Hellarity burns

How a cauldron of squatters and property owners, stirred by green dreams and the bursting housing bubble, set an unusual Oakland house ablaze

By Shane Bauer
› news@sfbg.com

"The angels in the summertime are ashes in the fall. As Eden fell so heaven shall. I will burn them all."

The sign, written in gothic letters on weatherworn plywood with faded red flames, is nailed to the side gate of a two-story duplex off Martin Luther King Jr. Way in north Oakland. Today, the old sign's words carry a chilling new meaning, greeting visitors to a house whose insides were scorched by an unidentified arsonist.

The charred house has been a cauldron of contention for more than 10 years. It has been the product of two anticapitalist housing experiments, one started by an environmentalist landlord who sought to create an ecotopia, and the other by a group of anarchists who intended to make it their home. In the process, it became a hub for traveling activists and aspiring hobos, and a headquarters for antiestablishment endeavors such as Berkeley Liberation Radio.

"People would hear about it through the grapevine, hop off a freight train, and show up on our doorstep with a backpack, a banjo, and a Woody Guthrie song," says Steve DiCaprio, a tenant who moved into the house in 2001 with his wife after living in a van out front. "We had an open-door policy. Anyone could come in, no questions asked. They just had to abide by certain rules: no hard drugs, no racism, no homophobia, and no violence. We wanted to emphasize equality — it was a reaction to the closed, materialistic, competitive, dog-eat-dog society we live in."

The house originally was part of the green property owner's attempt to create a network of sustainable, affordable housing. When his project floundered, the residence was slowly taken over by his tenants, a group of people who one-upped his radicalism. Both sides claimed to be avowed anticapitalists, but their strategies were at odds; his was to produce an alternative to the local housing market by creating a nonprofit that would help tenants own their homes as a collective. Theirs was to make space for themselves in a rent-based housing market by seizing property from investors and absentee landlords.

The owner eventually went bankrupt — drowned in the early stages of the current deflating housing market — and the property fell into the hands of a small-time real estate investor, despite the tenants' attempts to buy it themselves. The tenants refused to leave, transforming themselves into squatters, and fought it out with the buyer in court for three years. As the court case bogged down, housing values plummeted, making the landlord's investment lose value by the day.

On Feb. 28, when one of many hearings was set to take place, the squatters showed up in court but the landlord hadn't filed the paperwork needed to move the conflict closer to a resolution. The following night, in the early hours of March 1, someone lit three fires in the empty upper apartment, setting the house ablaze as people slept inside.

WELCOME TO HELLARITY

For years the house has been known as "Hellarity," although its original owner never called it that. In fact, he refuses to. To recognize that name would be to legitimize the people who adorned it with the title — a group he sees as thieves, squatters who disrupted a legitimate project he thought would have a small but tangible impact on a profit-driven housing market.

Born on the Sunrise Free School in northeastern Washington State, Sennet Williams — known by most as "Sand" — spent his early years bouncing between Spokane and "environmental and pacifist intentional communities" in the area. A year after moving to Berkeley in 1990, he graduated from UC Berkeley's Hass School of Business. With a degree in urban land economics, he wanted to do his part to turn the tide of environmental degradation by developing "nonprofit car-free housing" in Berkeley.

Williams didn't see attending business school or investing in property as contradictions of his ideals. For Williams, they were strategic moves. He thought that anticapitalist projects lacked an important element — money — and wanted to be a benefactor for alternative forms of housing.

One week after graduating, his dreamy aspirations came to a crashing halt when an SUV plowed into his compact car while he was on a ski trip at Lake Tahoe, badly injuring him and causing brain damage. His goals would have been quickly destroyed, but Williams sued the driver and convinced the court that the accident interfered with his budding career, winning a settlement in 1993 that he says was "almost a million dollars."

While his money was tucked away in mutual funds and he was living briefly at a student co-op in Ann Arbor, Mich., in 1994, Williams solidified his ideas into an ambitious project called the "Green Plan" with some of his housemates. The plan was an elaborate scheme to "end homelessness" by creating "an urban nonprofit dedicated to self-governing and radical environmentalism" that would fund "rural sustainable ecovillages in Hawaii and elsewhere."

That summer, Williams bought five houses on credit in what he calls Berkeley's "'80s drug-war zones" and brought his Ann Arbor friends to California to turn his rundown properties into co-op material. Over the summer, the Green Plan became an official organization and Williams let its members live in his houses without paying rent. Instead, they were expected to pay monthly dues to their organization — roughly the equivalent of fair market rent — to put toward buying rural land or repurchasing the houses from Williams at cost. Those who couldn't afford to contribute were allowed to stay free in exchange for working on the houses, doing extra work for the Green Plan, or volunteering in its Little Planet café.

"Sennet (Williams) tried to be clear that he wasn't a landlord," says former Green Plan member Dianna Tibbs, but relations between Williams and the members quickly disintegrated. Three years after its formation, the Green Plan remained unincorporated as a nonprofit. A former member also said it was still too centered on Williams' ideas. Williams' relationship with the tenants soured. "Ultimately there was a rebellion among the people against Sennet," Tibbs says. In 1997 the project disbanded, transferring all of the money they had raised — about $50,000 — to the Little Planet café.

The Green Plan fell apart, but Williams was caught up in the fervor of the mid-90s real estate market. In 1997, he bought the house that would later be named Hellarity for $114,000, with the goal of "making it into a demonstration of an eco-house that would be an educational resource for the city." He says he chose that property in part so it "could be a tribute to the Black Panthers' goals of providing food in the inner-city," as it was on the same block as the home of Black Panthers founder Bobby Seale.

But shortly after Williams bought Hellarity, he says he became "overextended in real estate." By the time he made his first mortgage payments,

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Tools adorn the wall of Hellarity's empty bike shop (left). A squatter plays folk songs in the back yard. | PHOTOS BY SHANE BAUER

Hellarity CONT»

he says there were "over 60 people" living in his houses. He owned eight in Berkeley, two in Oakland, and was planning to buy farmland in Hawaii. With Williams tied up in too many projects to fix up Hellarity, he moved in some people to "house sit" in exchange for free rent.

Shortly after people moved in, Williams stopped coming around the house. The housesitters gradually brought in their friends, the walls were slowly painted to suit the eccentric tastes of the occupants, and more people started calling the house theirs. Williams said he didn't invite them, but admits that he never asked them to leave. He had little contact with the occupants as years passed. "He was just a theoretical person that owned the house," DiCaprio says.

Hellarity took on a distinctly anarchist flavor in Williams' absence. "People with alternative lifestyles and alternative family arrangements could live without having to dedicate their lives to making money, giving them more time to invest in their homes and their communities," says long-term resident Robert "Eggplant" Burnett, Bay Area punk rock legend, publisher of the zine *Absolutely Zippo*, and editor of *Slingshot* newspaper. Hellarity hosted the pirate radio station Berkeley Liberation Radio, a do-it-yourself bike shop, and cooked meals for Food Not Bombs.

It seemed like an anarchist paradise, but it wouldn't last.

FOR SALE

By 2004, mortgage payments were driving Williams deep into debt, and Hellarity became a burden. The house was being pulled away from him from two sides: by anarchists who increasingly challenged the legitimacy of his ownership, and by creditors who placed liens against his properties.

When Hellarity was eventually sold by the court in a bankruptcy sale, the tenants say the man who would buy the house, Pradeep Pal, had never set foot in it. Pal, who refused to be interviewed for this article, lived in an upper-middle class neighborhood in Hercules and owned two businesses, Charlie's Garage in Berkeley and European Motor Works in Albany. He wasn't exactly a freewheeling real estate flipper — he was a South Asian immigrant who, according to *Guardian* research of property records, never owned real estate in the area other than his own home.

But to the tenants, Pal was a capitalist trying to buy them out of their home. In a recorded meeting with tenants, Pal admitted he hadn't been inside the house before he bought it, and Williams tells us the real estate agent who arranged the sale also never toured the house before Pal bought it. "He obviously had no interest in moving into the place or contributing to the community if he didn't even look at it," future occupant Jake Sternberg says. "This was someone who just wanted to make a profit."

The tenants made it clear to Pal that they didn't want him to buy the house and would make life difficult for him. As soon as it became apparent that Williams would lose the house, Crystal Haviland and a few other occupants started searching for someone to help them buy the house. In the summer of 2004, the house was slated to go up on foreclosure auction, but the tenants hadn't found a sympathetic donor.

The auction was set to occur on the steps of the René C. Davidson Alameda County Courthouse, and the occupants showed up banging drums and bellowing chants to warn off prospective buyers. "We wanted anyone interested in buying the house to know that the people who had been living at the house for 10 years wanted to buy it," says Haviland, who is now raising a child, studying psychology at San Francisco State University, and volunteering as a peer counselor at the Berkeley Free Clinic. "We didn't want people to buy it and turn it into an expensive gentrified thing." While people gathered, Williams showed up and announced bankruptcy, a legal move that cancelled the auction.

With more time to search for financial support, Haviland started talking with Cooperative Roots, an organization that bought a couple of Williams' other houses — now known as "Fort Awesome" and "Fort Radical" — in foreclosure auctions. Cooperative Roots is a Berkeley-based nonprofit organized in 2003 by members of the University Students Cooperative Association. They received money from progressive donors — mainly the Parker Street Foundation — to buy houses that they turned into "cooperative, affordable housing," says Cooperative Roots member Zach Norwood. Anyone who lives in their houses is an automatic member of the cooperative and makes monthly mortgage payments to the foundation.

For Hellarity, Cooperative Roots was a godsend. "Other people would walk into that house and say, "This place is disgusting," DiCaprio says. "But they said, 'Wow, this is a work of art.'" The Parker Street Foundation was willing to put down whatever was needed to buy the house, Norwood says, but the occupants were limited by the monthly payments they could afford. On Nov. 4, 2004, the house went up for bankruptcy sale, and Cooperative Roots was prepared to bid up to $420,000. "It was exciting to be there with a bunch of crazy Hellarity people, putting out bids for hundreds of thousands of dollars," Haviland says.

No one expected them to show up at the sale. Williams says they had previously offered to buy the house from him but he "didn't think they were serious." By the time they had the money, Williams no longer had control of the sale. At the courthouse, the anarchists were playing by the rules, bidding with money up front. The only other party interested in the house was Pal and his brother-in-law Charanjit Rihal, who were placing bids against the occupants. The two sides bid against each other, driving up the price until the occupants reached their limit. Pal and Rihal took the property for $432,000.

OWNERSHIP VS. CONTROL

"This sale was symptomatic of a housing market gone haywire," says DiCaprio. "People like Pal and Rihal thought they could just throw a bunch of money into real estate and it would always be a good investment. I'm glad the market finally crashed, because that kind of behavior hurts a lot of people. It ended up driving the price of housing to the point that normal people can't buy anymore — and that's absurd."

Pal soon discovered he owned the property on paper only. The occupants didn't recognize the sale or his authority to tell them to leave. Three months after the sale, the occupants were still there, refusing to go. Pal took the case to court in an "action to quiet title," demanding that they be ejected from the property and that the title be freed from any future claims against it. He claimed the people in the house were squatters, living on his property without permission. But before the police could drag out the occupants, they countersued, holding themselves up in court without a lawyer for three years and living in the house the whole time.

One of the first cross-complaints came from Robert Burnett who — with his contempt for the computerized, cell phone-saturated consumer culture — wrote his cross-complaint on the back of a flyer on an ancient typewriter. When the document appeared in court, one side advertised a benefit for a pirate radio station at the anarchist info shop at the Long Haul with an image of tiny people being thrown out of an upside-down Statue of Liberty. On the other side, Burnett claims that he is a co-owner of the house, which he acquired through "adverse possession." Two other defendants made the same claim.

"Adverse possession transfers the ownership of a piece of real estate to people occupying the house without payment," says Oakland attorney Ellis Brown, an expert in property law. "In the state of California, you have to be openly living in a place for five years without the titleholder trying to make you leave to win an adverse possession case."

"Adverse possession originated to prevent Native Americans from taking back land from homesteaders, but squatters turned it around, using it to protect people who take possession of unused property," says Iain Boal, a historian of the commons who teaches in the community studies department at the University of California, Santa Cruz and the author of the forthcoming book, *The Long Theft: Episodes in the History of Enclosure.*

Boal emphasizes the large numbers of squatters in the world, a figure Robert Neuwirth, author of *Shadow Cities: A Billion Squatters, a New Urban World* (Routledge, 2004), pegs at 1 billion. "It is only here that squatters are seen as bizarre leftovers from the '60s," Boal says. "We are in a crisis of shelter, and people need to fill their housing needs."

DiCaprio concurs. Along with Burnett, DiCaprio was the main backer of the occupants' legal case. As we talk in a dark, live-in warehouse, he sips coffee out of a Mason jar and looks over the court case on his laptop. He says he wants to be a lawyer, but he has never been interested in making lots of money — he says he wants to "fight for housing rights." DiCaprio learned squatter law while cycling through family law court, criminal court, and federal court over a Berkeley house he was squatting and trying to win through adverse possession. The city threw him in jail, and he was released just after Pal sued the occupants of Hellarity.

He says Hellarity was different from other situations he's dealt with as a squatter. "We never thought of ourselves as squatters [at Hellarity] per se until Pal sued us and start using that language in court," he says. "Before he bought the house, no one was challenging our presence on the property. Sennet [Williams] was either actively or passively letting us stay there. By filing a claim to quiet title, Pal made it apparent the title was in question. By calling us squatters instead of tenants, they lost some claim to the property. So we took the ball and ran with it."

Their use of adverse possession was strategic, DiCaprio says, but they didn't intend to win the house that way. "We were never under any illusion that we would win ownership of the house in court," he says. "We wanted to use the court as a forum to enable us to buy the house. We were just treading water until Pal got tired and agreed to sell." The occupants say they offered him $360,000 for the house, the price it was originally listed for, but he refused to take a loss on his investment.

DiCaprio says the courts generally aren't sympathetic to squatters' cases. "*Pro pers* tend to be poor, so there is a class bias against them," he says, referring to people who represent themselves without a lawyer. DiCaprio says judges have rejected documents for having dirt on them and refused to give fee waivers to people with no income. "The courts do not like squatters. If you mix *pro per* and adverse possession, you could not have a more hostile environment against us."



A squatter looks over one of two fires that went out before a third one scorched the upper floor, burning through the roof.

PHOTOS BY SHANE BAUER

For more than two years, Pal and the occupants played a cat-and-mouse game, dragging out the case and trying to complicate it in hopes the other side would just give up. Pal's lawyer, Richard Harms (who did not return *Guardian* calls seeking comment), objected to the terms "documents," "property," and "identify" when asked to produce evidence related to his claim. "Instead of trying to prove their case, they were just waiting for us to trip up and not file something before a deadline," says DiCaprio.

The occupants didn't slip, but as the case wore on, he and Burnett grew tired of upholding their side in court. By fall 2007, the two cut side deals with Pal. Burnett settled for $2,000 and DiCaprio for an undisclosed amount. "I realized I couldn't save it alone," DiCaprio says. "I told them to sink or swim."

ENDGAME

When Burnett and DiCaprio settled with Pal, the subprime housing crisis was splashing the headlines. Pal's investment was starting to seem more like a loss, but for the first time since he bought the property, it looked like it would finally be his. By November 2007, the remaining squatters dropped the battle for ownership and began bargaining with him for concessions.

By mid-February, Pal was ready to start renovations, and all but two of the squatters had moved out. They made their final plea and Pal gave his last compromise: two more weeks, then they had to go. "He was sure he was going to get the house, so he agreed to let us stay," says a squatter called Frank, who asked not to be named because of his immigration status.

What Pal may not have understood was that he was not the only party still interested in the house. The house was becoming a point of contention among the larger community of squatters and anarchists in the East Bay. Fissures broke around a central question: was it up to those living there to decide the fate of the notorious squat, or did the larger community of radical activists have a say in the property?

As Pal was getting rid of the last people occupying the house, the squatters' conflict came to Hellarity's doorstep. A new group of people came to the North Oakland house, among them a few who had previously stayed at Hellarity, ready to renew the struggle against Pal. Frank, who had been living in the house for seven months, was unhappy about the new arrivals.

"I told them that this kind of action would make problems for me," he says. "I already made an agreement with this guy [Pal] to leave by the end of the month." The new group saw things differently. "We own this place," says Jake Sternberg, the new de facto caretaker of Hellarity, who has since been pushing for the squatters to renew their court case. The discord between the squatters split up the duplex: the two old squatters stayed upstairs while the recent arrivals occupied the lower half.

Two weeks after the new crew moved in, a fire was lit in the upper apartment that burned through the ceiling and the floor. But who did it? Was it a disgruntled squatter who would rather destroy the house than

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CONCERT UPDATE

FEATURED SHOW



JUNIOR PANTHERS
DORA FLOOD
THE PARTIES

5/29 CAFE DU NORD
MYSPACE.COM/THEJUNIORPANTHERS

THIS WEEK

IRON MAIDEN
5/28 Sleep Train Pavilion

STEPHEN MARLEY
5/28 Independent

JAMIE LIDELL
5/28 Bimbo's

THE FIERY FURNACES
5/29 Great American Music Hall

THE JUNIOR PANTHERS
5/29 Cafe du Nord

R.E.M.
MODEST MOUSE
THE NATIONAL
6/1 Greek Theatre

THE LONG BLONDES
6/2 Great American Music Hall

THE COOL KIDS
6/3 Independent

THE MUMLERS
BART DAVENPORT
6/4 The Make Out Room

OR, THE WHALE
PETE & J
GREG ASHLEY
6/5 Independent

HONEYCUT
6/6 Independent

ANNUALS
6/7 Cafe du Nord

THE STRUTS
6/7 Bottom of the Hill



ERYKAH BADU
THE ROOTS
6/8 Paramount Theatre

JEREMY ENIGK
DAMIEN JURADO
6/11 Cafe du Nord

WAYNE "THE TRAIN"
HANCOCK
DJ DX
6/11 Elbo Room



THREE STONED MEN
THE MANTLES
THE BOX ELDERS
6/13 Hemlock Tavern

THE DETROIT COBRAS
6/14 Slim's

AMOEBAPALOOZA
6/14 The Uptown

MICK FLEETWOOD
6/15 Herbst Theatre



ISLANDS
6/16 Bimbo's

SEA WOLF
6/17 Independent

THE FRATELLIS
6/18 Fillmore

THE DODOS
THE OH SEES
6/19 Independent

THIEVERY CORPORATION
SEU GEORGE
BEBEL GILBERTO
6/20 Greek Theatre

SHE WANTS REVENGE
BE YOUR OWN PET
6/20 Fillmore

THE RZA
6/21 1015 Folsom

DEATH CAB FOR CUTIE
ROUGE WAVE
6/21 Greek Theatre

BILLY IDOL
6/26 Fillmore

GREG BROWN
6/27 Great American Music Hall

ROBERY PLANT &
ALISON KRAUSS
6/27 Greek Theatre

CAMPER VAN BEETHOVEN
7/28 Fillmore

SCISSORS FOR LEFTY
6/28 The Uptown

STEVIE WONDER
7/5 Shoreline Amphitheatre
7/8 Sleep Train Pavilion

KING KHAN & THE SHRINES
7/11 Great American Music Hall

RYKARDA PARASOL & THE TOWER
7/12 The Uptown

THE POLICE
ELVIS COSTELLO
7/14 Shoreline Amphitheatre

WOLF PARADE
7/17 Fillmore

THE LONG WINTERS
7/17 Independent

BOY GEORGE
7/18 Grand Ballroom

FEIST
7/19 Greek Theatre

JEFFERSON STARSHIP
THE ZOMBIES
7/20 Grand Ballroom

EMMYLOU HARRIS
7/26 Nob Hill Masonic Center

BLOCK PARTY
DOES IT OFFEND YOU, YEAH?
7/30 Fillmore

DOLLY PARTON
8/5 Greek Theatre

OUTSIDE LANDS MUSIC & ARTS FESTIVAL
8/22-24 Golden Gate Park

SPOON
9/22-24 Fillmore

MY BLOODY VALENTINE
9/30 The Concourse at SF Design Center

TINA TURNER
10/19 HP Pavilion

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GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN

Hellarity CONT»

hand it back to Pal? Or was Pal connected to the arson, losing his nerve as a newly energized group of squatters took over and the value of his investment crashed?

If not for the squatters, Pal might have been less affected by the subprime crisis than most property owners. He had no mortgage on the house — he bought it outright — so he wasn't under threat of foreclosure, unlike tens of thousands of other California homeowners. But Pal faced a different threat. It seems likely he bought the house as an investment, and as the market crashed, he was stuck with a house he could neither renovate nor sell, and was left to watch its value tank as he slogged through court proceedings.

For an investor like Pal, the numbers weren't looking good. In March, median housing prices had fallen 16.1 percent compared with those of March 2007, according to DataQuick Information Systems, and home sales declined 36.7 percent from the previous year. In April — for the seventh consecutive month — Bay Area home sales were at their lowest level in two decades, DataQuick reported. And according to *Business Week*, national home prices will plummet an additional 25 percent over the next two to three years.

On Feb. 17, the day after the new group of squatters moved in, Pal made an appearance at the house. In early March, Sternberg showed me a video he recorded during Pal's visit. On the screen, Pal is sitting on a couch in the downstairs living room of Hellarity. At the door, a well-built man who looks to be in his 30s and calls himself Tony leans against the wall with two younger men who call themselves Salvador and Ryan. Sternberg tells me that Pal came to the house demanding they leave his property. Sternberg called the police, accusing Pal of trespassing. As they waited for the OPD to arrive, which took more than 25 minutes, they discuss their conflict over the house.

At the beginning of the video, Sternberg tells Pal why he and his friends refuse to give up the property: "People came over here from Europe and they said, 'Hey, we're going to take this place.' Now they sell land to each other. And how did they get it? They took it.... And just because somebody pays for something doesn't mean that they get it. And just because somebody sells something doesn't mean they have a right to sell that."

A few minutes into Sternberg's video, Pal told the squatters he was ready to take matters into his own hands. "You just have to deal with me now because what I'm saying is, it's person to person.... And you know what? If it's gonna get dirty, it's gonna get dirty. I don't care. Because you know what? That's the way it's gonna be, because this is what I need. I need to have it. I don't have any lawyer. I can't afford a damn lawyer. So it's gonna be me and you. One to one. Man to man."

Pal eventually left the property after the police arrived, but the two younger men, Salvador and Ryan, spent the night upstairs. "[Pal] had them stay there because they thought the people downstairs would squat the upstairs," Frank says. "He wanted to protect the house." Frank, who says he was concerned that Pal would try to evict him with everyone else, initially didn't protest the presence of the two young men.

The next day, at Frank's request, Pal told Salvador and Ryan to leave, and for the two weeks that followed, Pal didn't return to the house. The new group of squatters expected to see him Feb. 28, the date set for a case hearing called by Pal's lawyer prior to the re-occupation of the house. If the defendants didn't show up, a default judgment could have been entered, granting Pal his request to have the squatters removed and ordered to pay $2,000 per month in back rent. The squatters showed up for court, but Pal's side hadn't filed the necessary paperwork to hold the hearing.

Once again the house hung in legal limbo and the day after the hearing, the remaining people upstairs moved out as agreed. Frank says Pal called him while he was at work that afternoon to make sure they were gone. For the first time in 11 years, the upper apartment was empty, waiting for either Pal or the other squatters to seize it.

But someone was committed to preventing that from happening. The night after the people upstairs moved out, at around 3:15 a.m., the squatters downstairs awoke to fire creeping through the floorboards above them.

"Both of the doors upstairs were locked," Sternberg says. "We broke through one of the doors and threw buckets of water on the flames."

After the fire department extinguished the blaze, the squatters called the police to have an investigator search the scene. "It appears that unknown suspects entered the house through unknown means, and then set three fires in an attempt to burn the house," the police report states. According to the report, all three fires were set in the upstairs apartment; two burned out before the fire department arrived. Officer Vincent Chen found two used matches in the bathroom, where the wood around the sink had been burned, and a gas can hidden in the bushes on the east side of the house.

When I first met Sternberg, he told me the Oakland Police Department's arson investigator, Barry Donelan, was helpful. Two and a half months after the fire, however, Sternberg says: "I regret having talked to the police."

Initially, Donelan didn't know they were squatters — Sternberg had told him they owned the house. "Once he found flyers for a fundraiser to defend the squat, he became angry," says Sternberg. "He said he submitted the case to the district attorney, and didn't expect anyone would be arrested."

Sternberg says Donelan also threatened to have him arrested for a traffic-related warrant and that he would turn Sternberg's name over to the Federal Communications Commission, which had an open investigation on the house for hosting Berkeley Liberation Radio. In March, Donelan told us he wouldn't comment on the case and at press time, he hadn't return *Guardian* calls about the status of the investigation.

EPILOGUE

Although the arson may never be solved, the squatters have strong suspicions about who was behind the fire. But they have a hard time deciding who, ultimately, is most culpable for the blaze. "No one involved in Hellarity is innocent, and no one is completely guilty," says DiCaprio. The one point of view everyone seems to share is that Hellarity has long been a tinderbox of contention, in which property owners struggling in a beleaguered housing market faced off against a group of people who reject the market outright for its inaccessibility to low-income people. Eventually, it all — literally — burst into flames.

When I visit after the fire, people are sitting outside playing guitar, smoking rolled cigarettes, and singing the timeless hobo ballad, "Big Rock Candy Mountain." The sounds drift over the budding vegetable gardens and into the downstairs living room, where a message written on a big green chalkboard suggests that if the fire was intended to drive people out, it was unsuccessful: "WELCOME BACK TO HELL(ARITY). Because bosses, landlords, and capitalists suck, the house has lots of repairs that need to be done before it becomes fully livable."

Upstairs, Sternberg looks up at a charred, gaping hole in the ceiling. "We have to make lemonade out of lemons," he tells me, explaining that they just got a skylight to fill the cavity. "We're going to continue fighting just like we've been fighting. This guy [Pal] has been in court with us for three years. He's got no case." SFBG

Human-animal hybrid clones

By Annalee Newitz
› annalee@techsploitation.com

TECHSPLOITATION I just love saying that scientists are creating "human-animal hybrid clones" because that single phrase pulls together about 15 nightmares from science fiction and religion all at the same time. Although if you think about it, one fear really should cancel out the other one. I mean, if you're worried about human cloning, then the fact that these are clones created by sticking human DNA inside cow eggs should be comforting. I mean, it's not really a human anymore at that point, right?

But the real reason I'm gloating over this piece of completely ordinary biological weirdness is that last week the British Parliament began the process of legalizing human-animal hybrid embryo cloning. While not explicitly illegal in the United States, the process has been so criticized (including by former president Bill Clinton) that most researchers have stayed away from it. Now, however, this law could make it easy for Brits to advance their medicine far faster than people in the supposedly high-tech and super-advanced United States.

You see, these scary hybrids could become stem cell goldmines. One of the barriers to getting stem cells for research is that they only come from human embryos, and human embryos come from human women. Some of us may be cool with donating our eggs to science, but a lot of us aren't — and that means scientists don't have a lot of material to work with if they want to do stem cell research that could do things like reverse organ failure and cure Alzheimer's.

And that's where these human-animal hybrids come in. We can already inject DNA into the nucleus of a cow egg and zap it with electricity, thus reprogramming that egg to be human. And we can even get that egg to start dividing as if it were an embryo, creating a bunch of human stem cells. Beyond that, we just aren't sure. Will these embryos create viable stem cells to treat all those nasty human diseases? Or will they just be duds that act too much like cow cells to be usable by humans? If there's even a small chance that the former will come to pass, it's worth investigating — and we'll have solved the human stem cell shortage problem.

That's why scientists in the United Kingdom are doing it, and why their government is debating exactly how the process should be regulated. You wouldn't necessarily know that from the way it's been covered in the media, where even the normally staid *International Herald Tribune* began an article about the potential UK law with this sentence: "The British Parliament has voted to allow the creation of human-animal embryos, which some scientists say are vital to find cures for diseases but which critics argue pervert the course of nature." Nice move, throwing in the word "pervert" there.

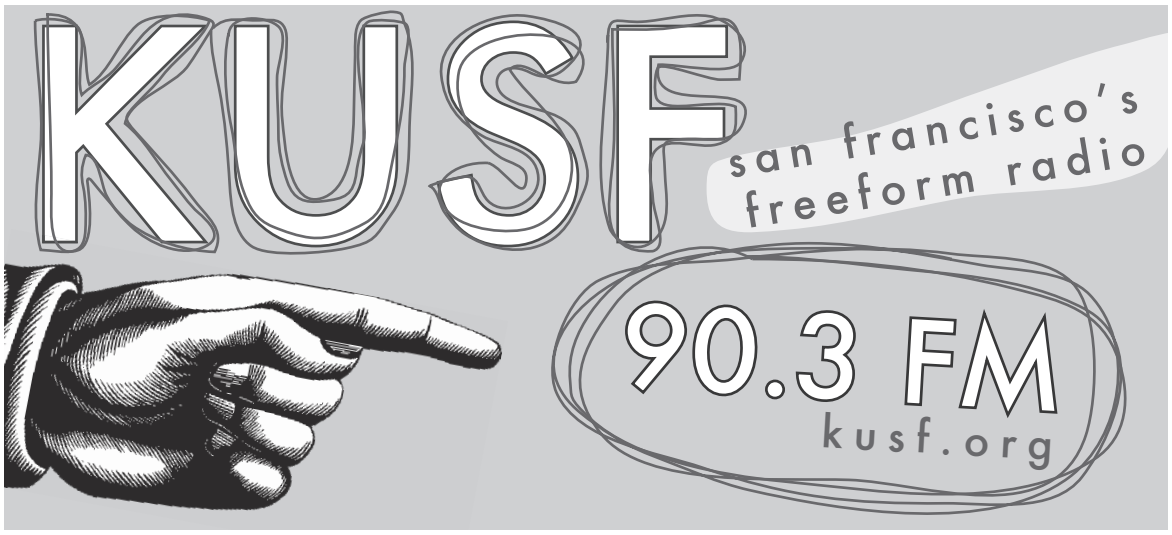
When the media writes about how scientists might "pervert the course of nature," and the anti-science group Human Genetics Alert is bombarding me and pretty much every other science journalist on the planet with crazed, uniformed screeds about how this law will lead to "designer babies," you start to feel like a huge portion of the population doesn't know the difference between science and science fiction. Indeed, one of the most anticipated sci-fi horror movies for next year is *Splice*, which is about a pair of rock star geneticists who create a human-animal hybrid. Of course the hybrid happens to be a deadly, exotic-looking woman with wings and a tail and a super-hot body. Early images released from the production show her naked, with her animal parts looking sexy and dangerous.

The completely impossible "designer baby" in *Splice* is what most people think will happen when scientists create human-animal hybrid clones. But creating something like the sexy *Splice* lady is not only beyond the reach of current science, it is also illegal under the proposed UK law. The hybrid clones will only be permitted to develop for about two weeks, which is the time required to create stem cells. After that, they must be destroyed. So the UK law actually makes the nightmare scenario impossible, not possible.

And that's why I'm psyched about getting my human-animal hybrid clones. **SFBG**

Annalee Newitz (annalee@techsploitation.com) is a surly media nerd who can't wait to see the world populated with human-elephant-dolphin hybrids.







GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN **PICKS**



1



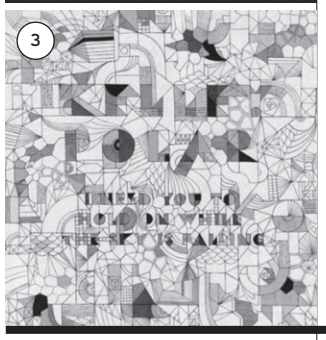
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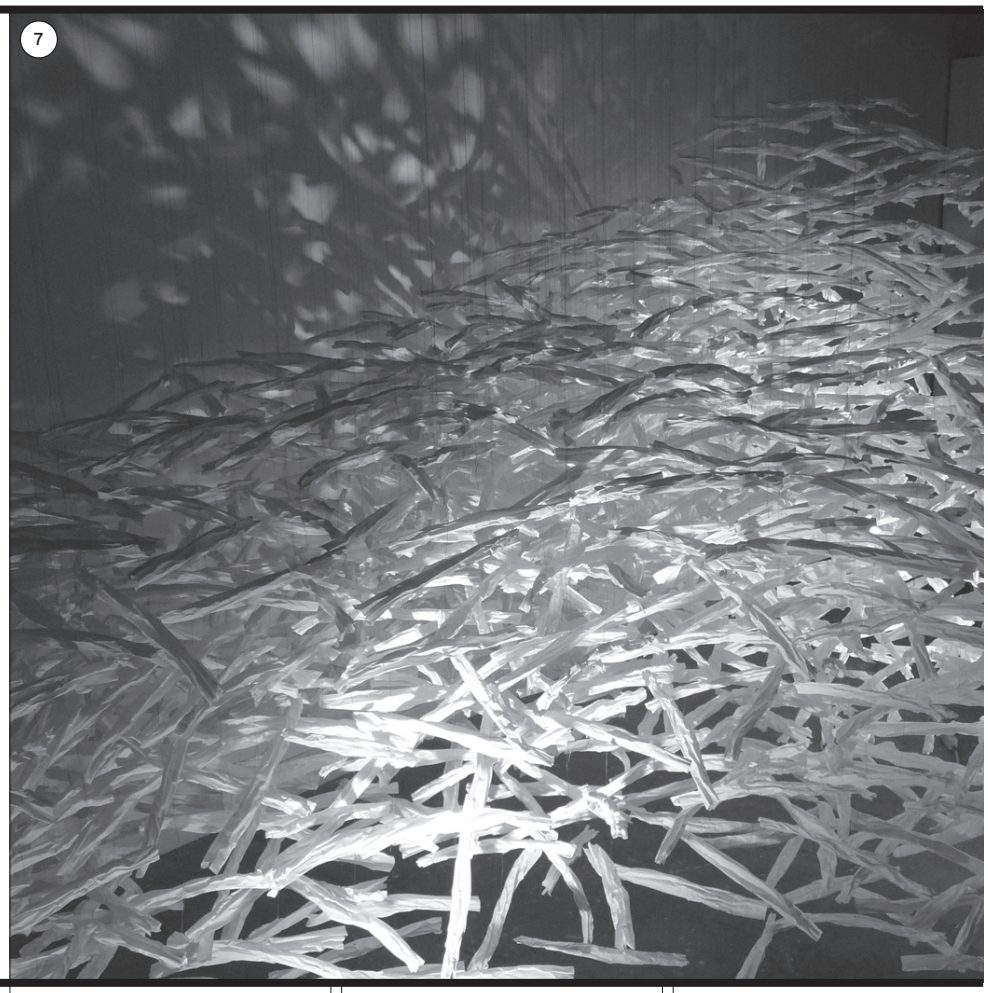
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MAY 28–JUNE 3, 2008

DISCO 2

By Johnny Ray Huston
› johnny@sfbg.com

At the top of 2008's disco mountain, you'll find the special sensations of Kelley Polar's *I Need You to Hold On While the Sky Is Falling* (Environ). Metro Area member Polar sings like Stephen Duffy or Green and sends Studio 54 strings surfing on solo waves. On *Hercules and Love Affair* (Phantom), by the group of the same name, the horn arrangements of "Blind" and "Hercules Theme" are delightful, even if singer Antony suggests Boy George without a sense of humor. Cut Copy prove rock and disco can be friends on *In Light Colours* (Modular), forming a love train that connects ELO ("Feel the Love") to New Order and Roxy Music ("Hearts on Fire") to OMD ("Far Away").

WEDNESDAY
MAY 28

MUSIC

Le Mystère des Voix Bulgares
When SFJazz hosts a church choir that released its first album on the same label that once produced the Pixies, you know the concert will offer something apart from standard churchy fare that sedates pews most Sundays. The Grammy-winning Bulgarian women's choir Le Mystère des Voix Bulgares returns to town for an encore of its sold-out performance in spring 2006. Founded to preserve Bulgarian folk music, the choir's native garb and repertoire form a romantic façade for a music more dissonant and syncopated than traditional. Expect the devil's tritone to set Grace Cathedral's rafters harmoniously aquiver. **(Ian Ferguson)**

7:30 p.m., $25
Grace Cathedral
1100 California, SF
(866) 920-5299
www.sfjazz.org

THURSDAY
MAY 29

MUSIC

"Big Tune"
Imagine if Iron Chef was catered, the at-home preparation neither filmed nor timed, and the chefs arriving at the judging table with neurotically complete dishes. It would be much like the format for Thursday's Red Bull–sponsored producers battle, "Big Tune." Two producers, each stationed in front of a CDJ turntable and mixer, will face off, pitting one set of self-produced tracks against the other. With a strong hip-hop and electronic scene, Oakland no doubt reps some diamond-in-the-rough producers. The pre-produced format of the battle might unwittingly discover the next Timbaland in a computer junkie who chose *GarageBand* over *World of Warcraft*. **(Ferguson)**

7:30 p.m., free
Sweet's Ballroom
1933 Broadway, Oakl.
(510) 835-0655
www.redbullbigtune.com

FRIDAY
MAY 30

MUSIC

Candlemass
Death metal, thrash metal, progressive metal, Viking metal — these subgenres roll through local venues on the regular. But some slow, dense, heavy-as-hell, prepare-to-meet-thy-maker doom metal — especially from a pioneering group like Sweden's Candlemass — is hardly a regular occurrence (though it should be noted that Trouble will be here in July). Yet another new singer (and an American, at that: Robert Lowe from Texas' Solitude Aeturnus) joins Candlemass this go-round, backed by a band that naturally includes bassist and principle songwriter Leif Edling, who founded the group more than 20 years ago. **(Cheryl Eddy)**

With Daylight Dies
9 p.m., $23
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

FILM/MUSIC

Out There
As a self-identified environmentalist growing up yards from the Pacific Ocean not knowing how to surf seems a betrayal of 71 percent of our blue-green planet. But there's a chance for us landlubbing sissies to join our wetsuited brethren, if not actually out there then at least for *Out There*, a coproduction of the Surfrider Foundation and Teton Gravity documenting the ecological devastation threatening sweet surf spots around the world, from rampant development along Hawaii's famous North Shore to pulp mills polluting southern Chilean waves. It's not all a bummer, though — surf vicariously through the film's 16 featured surfers, dance it up at the after-party with local Latin-inspired surf rock Diego's Umbrella, and be stoked knowing that proceeds go to Surfrider's San Francisco chapter. **(Kat Renz)**

With Bayonics and DJ Random Rab
9 p.m., $15
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

MUSIC

Orgone
Motown studio players wallowed in anonymity for nearly 40 years before rising to prominence with 2002's *Standing in the Shadows of Motown* (Hip-O Records). Los Angeles groove band Orgone learned the ropes more quickly, graduating from stage-and-studio ensemble to album-producing headline act since it came on the scene in 1997.The gritty sweet voice of lead singer Fanny Franklin unifies the varied sounds of overdriven funk-rock guitar, New Orleans organ groove, Tower of Power horn lines, and Los Angeles border spice into a soulful simmering symbiosis. Joining Orgone on the roster are local legends Darondo, Nino Moschella, LoCura, and DJ Vanka. **(Ferguson)**

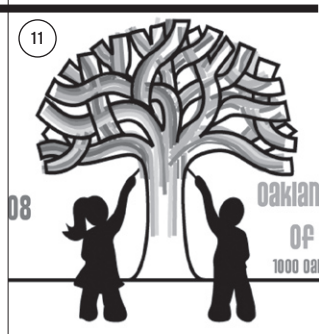
9 p.m., $17–$30
Independent
628 Divisadero, SF
(415) 771-1421
www.independentsf.com


8



9


10



11


12


13

SATURDAY
MAY 31

VISUAL ART/EVENT

Art Saves Lives Festival
With the prevalence of Mac Dre bobbleheads, stunna shades shirts sold at Hot Topic, and Hyphy Juice at your local 7-Eleven, it seems that the urban movement started in the East Bay skipped straight from street to crass commercialism, from reppin' the Bay to MTV. Ghost riding went straight from the Town to YouTube without ever being examined as an art form. The Oakland Museum of California changes that with its Art Saves Lives Festival: Oakland youth's multimedia dialogue about urban art, sponsored by Oakland Unified School District and hosted by Mind Power Collective. I'll be there wearing my "Hella Bay" shirt. **(Ailene Sankur)**

Noon, free
Oakland Museum of California
1000 Oak, Oakl.
(510) 238-2200
www.museumca.org

MUSIC

Four Tet
When not playing with his post-rock band Fridge or recording albums with ubiquitous session drummer Steve Reid, Kieran Hebden is Four Tet — a laptop-wielding, acid jazz atmospherist working hard to trip out kids everywhere. Though Hebden hasn't released new material under the moniker since 2003, he has been touring sporadically of late and is scheduled to hit the summer festival scene. Headlining a Creativeminds SF art show, Four Tet will play after a reception featuring 30 local artists, including members of the Canvas of Hope Project. Proceeds go to the American Cancer Society's Breast Cancer Program. **(Laura Mojonnier)**

With Maus Haus and Sensitive Men (with Feelings)
Reception 8 p.m., show 10 p.m.
$15
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

There's a chance for us landlubbing sissies to join our wetsuited brethren.

FILM/MUSIC

"Soundies: MTV for the 1940s"
Long before Trevor Horn's bug-eyed Buggles baptized MTV, short films promoting songs were briefly all the rage. The time was the 1940s when, thanks to the Mill Panoram — a jukebox outfitted with a screen — pop and jazz artists could be seen as well as heard. The "soundies" they made feature cornball hyperactivity by white people, but they also allowed the likes of Duke Ellington to step around racist concert and radio restrictions. Soundies are reaching a different type of audience these days as the form converts teenagers to fans via YouTube. Tonight, Mark Cantor presents a program featuring Ellington, Louis Armstrong, and dozens of other performers. **(Huston)**

8–10 p.m., $12–$24
Jewish Community Center of San Francisco
3200 California, SF
(415) 292-1233

MUSIC

Forest Sun
"Gosh darn it all, I sure am feeling spunky, " declares Bay Area singer-songwriter Forest Sun on the weeping willow, Dixie folk-jazz swinger "Having a Ball." And why shouldn't he? Fresh from a recent New Zealand tour, the globetrotting mystic has plenty of reason to celebrate: his local CD release party heralds the arrival of two new albums: *Harlequin Goodnight* and *So Nice* (both Painted Sun). Both offer a wealth of star-roaming storytelling and slow drawl intimacy, recalling everyone from Chris Smither and Ryan Adams to Lyle Lovett in their easygoing charms and front porch bonhomie. **(Todd Lavoie)**

With Lebo and JP Cutler Band
8 p.m., $16
Cafe Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

SUNDAY
JUNE 1

EVENT/VISUAL ART

Trevor Paglen: "The Other Night Sky"
What's in back of the sky? The question Dory Previn posed takes on a sinister meaning in Trevor Paglen's photos, which look for — and discover — US government surveillance in what some people still call the heavens. Paglen's "The Other Night Sky" has been posited as a contemporary answer to Galileo's astronomy, and the comparison isn't so far-fetched. One thing's certain: Paglen is the best kind of busy man, having recently assembled and authored *I Could Tell You But Then You Would Have to Be Destroyed By Me: Emblems from the Pentagon's Black World* (Melville House, 136 pages, $14.95) and collaborated with former *Guardian* reporter A.C. Thompson on

CONTINUES ON PAGE 22 ››

Covers for (1) Hercules and Love Affair's self-titled CD, (2) Cut Copy's *In Light Colours*, and (3) Kelley Polar's *I Need to Hold On While the Sky Is Falling* (see "Disco 2"); (4) flier image from *Out There* (see Fri/30); (5) Le Mystère des Voix Bulgares (see Wed/28); (6) Forest Sun (see Sat/31); (7) photo of Paul Hayes' window installation, *Drawing from Another Dimension* (see Mon/2); (8) Four Tet (see Sat/31); (9) Orgone (see Fri/30); (10) Danielle Hoogenboom takes a ride in front of the old and new versions of the Bike Hut (see Sun/1); (11) flier detail for the Art Saves Lives Festival (see Sat/31); (12) Superdrag (see Sun/1); (13) Cambo, winner of last year's "Big Tune" (see Thurs/29)
BIKE HUT PHOTO BY VICTOR VEYSEY





THE SAN FRANCISCO BAY GUARDIAN **PICKS**



Dr. Loco (left; see Tues/3); Candlemass (right; see Fri/30)

PICKS CONT'D

Torture Taxi: On the Trail of the CIA's Rendition Flights (Melville House, 208 pages, $23). **(Huston)**

Through September 14
3 p.m. (discussion with curator Elizabeth Thomas), $5–$8
UC Berkeley Art Museum
2626 Bancroft, Berk.
(510) 642-0808
www.bampfa.berkeley.edu

EVENT

Bike Hut Dedication
I bought three of my bicycles at the Bike Hut — a mountain bike, a road bike, and a three-speed girl's cruiser — for an average of $100 each. That's reason enough to sing its praises, but it's the story behind my cheap wheels that's significant. The Bike Hut Foundation, and its namesake shack at Pier 40, has recycled used bicycles since 1996, often salvaging them from Burning Man and other random spots using the labor of at-risk youth, whom they train in business and mechanical skills. Foundation supporters will be dedicating a new, permanent building at the hut to replace the ramshackle outbuilding. Helping mark the occasion will be a short film by Critical Mass innovator Jim Swanson and live music by Victor Veysey and Kim Beson. **(Steven T. Jones)**

6 p.m., free
Bike Hut
Pier 40
Embarcadero at Townsend, SF
(415) 543-4335
www.thebikehut.com

MUSIC

Superdrag
Remember the mid-to-late 1990s, when groups of melancholic young men united to produce one big melodic hit and immediately receded into the alt-rock wasteland? That was the environment that gave us Knoxville's Superdrag and their 1996 pop-punk smash "Sucked Out." Despite having parted ways with Elektra after their sophomore bomb (or artistic triumph, depending on whom you ask), the band continued to record with alternating members until a hiatus in 2003. Reunited last year, they've been touring hard and recording tracks for what will become the first album produced by the original lineup since 1998. **(Mojonnier)**

Also Mon/2
With Birdmonster, Truxton, and DJ Jeff
9 p.m., $20
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

MONDAY
JUNE 2

VISUAL ART

Paul Hayes: "Drawing from Another Dimension"
The title of Paul Hayes' *Drawing from Another Dimension* has at least a double meaning. Hayes' works transfer images that could be rendered as ordinary drawings into an exceptional three-dimensional realm. But he also taps into an interior space — or dimension — to create these formations, where folded or crumpled papers collectively suggest patterns of energy. Hayes is one of the more imaginative young artists in the Bay Area. This show is a rare chance to see paper suspended in midair near the infamous wind tunnels around Van Ness and Market. **(Huston)**

24/7, free
San Francisco Arts Commission Gallery (Window Site)
155 Grove, SF
(415) 554-6080
www.sfacgallery.org

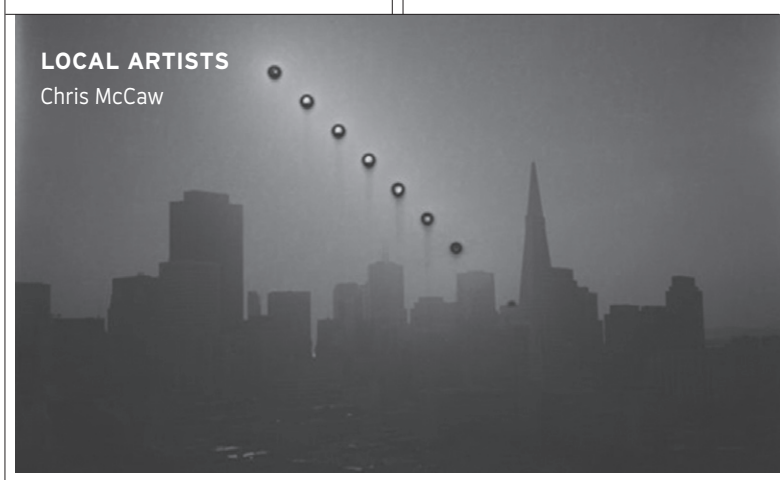
TUESDAY
JUNE 3

MUSIC

Dr. Loco: "Boleras Bonitas and Rancheros Romanticas"
It would be hard for me to imagine my Music History 101 professor picking up a guitar and starting to shred. Likewise, it would be hard for me to imagine Amy Winehouse sitting in Music 126: Roots of Rock and Soul. But why does the marriage of academia and music seem so unlikely when an artist *should* study their music's place in culture? Dr. Loco, of Dr. Loco's Rockin' Jalapeno Band, moonlights as Jose B. Cuellar, professor of raza studies at San Francisco State University. Tonight his band performs "Boleras Bonitas and Rancheros Romanticas." **(Sankur)**

8 p.m., $10–$25
Intersection for the Arts
446 Valencia, SF
(415) 626-3311
www.theintersection.org

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.



TITLE Untitled image from "Sunburn" series
THE STORY "In 2003, an all-night exposure of the stars was lost due to the effects of whiskey. Unable to wake up to close the shutter before sunrise, I realized the night's exposure was destroyed and discovered a new way to work with photography. In this process, the sun burns its path onto the film base. The resulting negative literally has a burnt hole in it with the subject in complete reversal. I currently use fiber-based gelatin silver black-and-white photographic paper. My favorite part of the process is watching smoke come out of the camera. Thank you for looking."
SHOW Info. "Sunburn," June 5 through August 23. Tues.–Sat., noon–5 p.m. SF Camerawork, 657 Mission (second floor), SF. (415) 512-2020, www.sfcamerawork.org
WEB SITE www.chrismccaw.com

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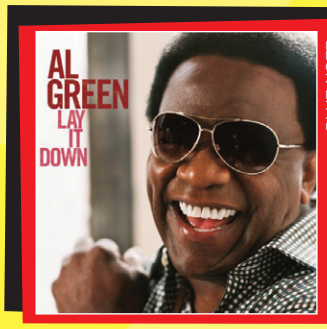
Hatchet is an onslaught of five thrashing maniax from the Bay Area, armed with the speed and aggression of classic thrash metal, guaranteed to destroy any wimp that stands in their way!



NEW WEST

JOHN HIATT
Same Old Man
13.98 CD

John Hiatt's first album since 2005, with special guests Kenneth Blevins, Patrick O'Hearn, Luther Dickinson, and John's daughter, Lilly Hiatt. *Deluxe edition available for $22.98*



BLUE NOTE

AL GREEN
Lay It Down
14.98 CD

A fantastic collection of original songs from the R&B/soul legend, with arrangements showcasing The Dap-Kings' horns, and highlighted by duet partners Corinne Bailey Rae, Anthony Hamilton, and John Legend.



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Warts & All Volume 6
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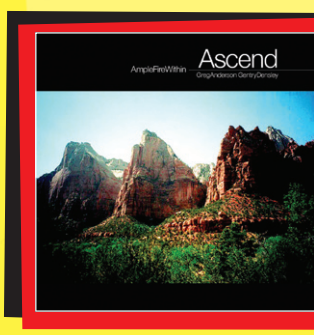
This limited edition, three-disc set is filled with a brilliant live moe. show, recorded live on January 28, 2007 at Liberty Hall in Lawrence, KS.



EARACHE

CARCASS
Necroticism: Descanting The Insalubrious
CD + DVD 13.98 CD

This remastered edition includes exclusive bonus tracks as well as an in-depth Carcass documentary film, *The Pathologists Report (Pt. 3).*



SOUTHERN LORD

ASCEND
AmpleFireWithin
12.98 CD

Ascend is a new collaboration between Gentry Densley (Iceburn, Eagle Twin) and Greg Anderson (sunn 0))), Goatsnake, Engine Kid), revisiting past moods while traveling into uncharted territory, done with the utmost focus on heaviness and power.



ASTRALWERKS

MIDNIGHT JUGGERNAUTS
Dystopia
12.98 CD

Dystopia displays influences from the modern symphony of M83 and Air, all the way back to the electronic psychedelia of Can and the pop smarts of Electric Light Orchestra.

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I against I



Anthony Newley is caught between at least two women — not to mention trapped under the weight of his own ego (and those enormous sideburns!) — in the nearly forgotten cult film *Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness?*

CULT FILM Nothing exerts quite the same simultaneous attraction-repulsion magnetism like a really world-class vanity project. You know, the kind in which the writer-director-star-editor-caterer-fluffer — usually playing a thinly disguised version of *moi* in a world that does not at all fully appreciate them — reveals more of their off-screen inner workings than one ever wanted to know.

Typically these things occur just once in a talent's life, then are never allowed to happen again, like Babs' 1996 *The Mirror Has Two Faces* or Los Angeles weirdo Tommy Wiseau's so-bad-it's-surreal cult microhit *The Room* (2003). Some inexplicably get to make several, like Vincent Gallo, Ed Burns, or such determined wrong-medium meddlers as Bob Dylan and Norman Mailer. It's possible to strangle whole movies with manifest-destiny egotism even when one merely stars in them. It's even possible to overexpose oneself without actually appearing onscreen: what are *The Passion of the Christ* (2004) and *Apocalypto* (2006) but coded maps of Mel Gibson's soul?

For full effect, however, the more personal credits, the better. In 1969 Brit multitalent Anthony Newley conceived, cowrote, produced, directed, starred, and pretty much jacked off for the world to see in something called *Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness?* This "erotic" autobiographical musical phantasmagoria cast Newley's actual then-wife (none other than Joan Collins) and children as his endlessly cheated-on wife and neglected children — not to mention Milton Berle as Satan.

Though it was a major-studio release made for the then not-inconsiderable sum of $1 million, *Merkin* has since become more rumor than reality, with bootleg TV dupes sought by a few while most simply forgot it existed. Could it really have been that bizarre? Yup. That bad? Well, anything this out-there pretty much transcends ordinary quality measures. An extremely rare chance to taste its unique flavors — indeed, the only revival screening I've ever heard of — occurs June 4 at the Roxie when the Film on Film Foundation pairs it with another legendary cliff-jumper, Dennis Hopper's *The Last Movie* (1971).

Newley conquered the West End and Broadway with shows mixing Chaplinesque whimsical bathos and big-ballad bombast. They gave some critics hives — but not audiences. Covered by every mid-1960s crooner, his songs (like "What Kind of Fool Am I?") topped charts. A ubiquitous variety-show guest, he looked set to become a movie star too. Result: carte blanche for *Merkin*, the type of freedom that ought to have set off alarm bells from Hollywood to Hampstead.

The film tells the tender tale of an angst-ridden famous writer-singer-actor who, like Newley, was born a "bastard" (at a time when that really mattered), a former child star now on his second marriage — to Collins' piquantly named Polyester Poontang — while incessantly screwing the likes of Filigree Fondle and Trampolina Whambang. Liberally partaking of Fellini's *8 1/2* model, this "sum total of my life to date" (as the auteur then stated) operates on many levels, from flashbacks of Merkin's professional rise to fantasy sequences to onscreen ersatz producers and critics critiquing the movie-in-progress. There's a zodiac dance, a bestiality number, a mime alter ego, and an acid trip (not to be confused with the black mass) — plus the queasy running theme of Newley-Merkin's jones for Lolita-esque girls, as personified by *Playboy* playmate Connie Kreski's defiled innocent, Mercy. She's his true love — or as close as it gets for a character who finally admits, "Not only do I have no respect for women, I may well hate them."

In her memoirs, Collins notes, "I had a sick, horrible feeling when I first read the script. Tony seemed to have spelled out the end of our marriage." (Indeed, that event promptly occurred.) The commingled massive egotism and masochism in this "totally revealing picture of his life" (her words) had a similar effect on most real-life critics, a typical notice saying Newley "so overextends and overexposes himself that the movie comes to look like an act of professional suicide ... [it] is as self-indulgent as a burp."

Roger Ebert, however, thought it "strange, wonderful, original, and not quite successful," applauding its sheer nerve if nothing else. Indeed, *Merkin* remains such an oddity and perfect warts-and-all memorial to Newley (who died in 1999, his long, post-*Merkin* career slide actually highlighted by 1987's *The Garbage Pail Kids Movie*) that, like most spectacular follies, it commands a certain awed respect. **(Dennis Harvey)**

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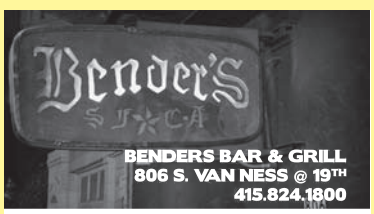
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music



Fiery Furnaces' Matthew Friedberger — left with Eleanor — is fired up about FF's forthcoming *Remember*; get a taste of it May 29 at Great American Music Hall. And see if REM, center, still has the fire in their bellies May 31 and June 1 at the Greek Theatre. Other flames: Immigrant, top right, establish a beachhead at Cafe Du Nord May 28; Swervedriver, center right, veer back to the Fillmore May 29; and Sybris, bottom right, sprinkle on the psych at Rickshaw Stop May 29. | FIERY FURNACES PHOTO BY AMY GIUNTA; SYBRIS PHOTO BY HEATHER STUMPF

Burn this

By Kimberly Chun
› kimberly@sfbg.com

SONIC REDUCER More power, I say, to sibling twosome Eleanor and Matthew Friedberger of Fiery Furnaces. FF's forthcoming 51-track, double-CD/triple-LP retrospective, *Remember* (Thrill Jockey), has been burning up my ear holes for more than two hours now, charged with the power of fraught familial relations, rock-out thunderbolts, and mysterious blueberry boats. And I confess, part of my wonderment at their artistry stems from the fact I could never be in a band with my own bro. Judging from our childhood knock-out, tooth-and-claw smack downs, we'd be at each other throats within minutes of our first band practice — and triumphantly playing bad vibes with the vanquished's finger bones. Those are *our* kind of family values.



I get the impression the Friedbergers' relationship is just as intense, if less bloodied, talking to a chatty, quirky, and disarmingly frank Matthew on the phone from New York City. "We weren't friends growing up necessarily," he concedes. "We were friends after I left home, but we have to talk to each other *so* much now that we aren't friends in the same way. We have to spend so much time together that it's ... ridiculous." Doubling back on himself, the ever-analytical 35-year-old guitarist-keyboardist-vocalist just as quickly shrugs it off. "But that's the way it goes."

Still, we all know that family bands traditionally have sold the dream of togetherness: feather-light musical fun with none of the fighting-for-grub-at-the-dinner-table heaviness. Seventies ensembles like the Osmonds cozied up to those warm 'n' fuzzy associations in the genre's TV-pop heyday — at the very moment that the generation gap seemed its widest — while more recent combos such as Danielson Famile somewhat self-consciously play off of them. Not so with Fiery Furnaces. An electrical, emotional current between the magnetic, sexily verbose vocalist Eleanor and musical mastermind Matthew runs like a live wire through their songs, many of which show up on *Remember*, which splices together reworkings from various shows in 2005 and onward. Overall the collection — set for August release but available on tour — is musically formidable, capturing the aggression of their live performances alongside drummer Robert D'Amico, percussionist Michael Goodman, and bassist Jason Loewenstein, and coming off as a little overwhelming.

"Yeah, it's long. It's long. It's long," Matthew drawls somewhat wearily. "People sometimes resent the idea that they have to sit down and listen to the whole goddamn thing. So we wanted to make it clear: you needn't do that. Please use it as you wish." Consider it, he says, chuckling, "straight background music. I mean, I could say that it's meant to be an opera about the band, starring the band." Or — Matthew adds, rearranging his thoughts like a tune — look at the songs as objects that show the group "aging." Or try it this way: "It made sense to have the record be about the songs traveling, so to speak. What kind of journeys the songs went on, I say with a smirk," he says, a playful smirk clearly audible over his cell.

That searching sense of play — and enthusiasm — has kept the pair going as FF, which Matthew readily admits he never thought would last this long. Growing up in Oak Park, Ill., he performed in teenage rock combos before his younger sister summoned up the courage — with encouragement from friends and her broheim — to make music. The Brooklyn twosome decided to record their songs in 2002, he recalls, and "then we thought, well, we'd better try to be good."

"It's no accident we have the same taste," he explains, though they aren't the type of sibs who were "giving each other supportive hugs all the time." "That's because our taste was formed by the same things, given to the extent she heard all the records that I listened to when I was a teenager. She's younger than me, so she heard them at the same time, whether she wanted to or not, because I played them loudly. Even more than that, we understand each other — the things we refer to when thinking of what's meant to be good in rock."

For the FF, that means making songs with the scraps of ephemera found in audience members' pockets, otherwise known as their "Democ-Rock" project, launched in honor of the 2008 election season, which the ever-prolific band will record in the near future, and a funk companion album to last year's '70s-rock-esque *Widow City* (Thrill Jockey). It's all grist for the mill, agrees Matthew, although *Remember* will stand as the document he feels the most emotional about. "It's the story of my life in the last few years," he says, laughing. "It sounds like me trying to work hard and do something nice." **SFBG**

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For more from Matthew Friedberger and Peter Buck, go to the Noise blog.

WINKING AT REM

REM's Peter Buck was a proto-indie-rock guru of sorts back in the late '80s day — thanks to his impeccable taste and his way of shining a light on then-unsung predecessors like the Velvet Underground. So it wrecked my head to hear back in 2001 that he was charged in an air-rage incident with allegedly assaulting flight attendants and smashing up a first-class British Airways cabin, all of which he was later cleared of. Anger, however, has its uses, as his band has found on their new, energized CD, *Accelerate* (Warner Bros), a recording that tackles the tension between REM and its enraging world, rather than creating an otherworldly realm for the listener à la their early works. "I think it's kind of hard to live where we live, at the time we live, and not be a little frustrated with the way the world is and the way our country is run," Buck says with a sigh, from his Seattle home. "I have to say, I don't really trust people who aren't angry about life in general or particular issues."

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Nuclear fusings

Jazz players meld the sounds 'round the corner with those 'round the world

By Marcus Crowder
› a&eletters@sfbg.com

Jazz has always been about fusing rather than fusion. But there's a new generation of improvisational players from around the world who are effortlessly blending wide-ranging cultural and generational ideas in their music. These players are equally conversant in Ben Webster, Kanye West, and Fela Kuti. They might cover Coltrane and Radiohead, but using contemporary Western instruments. It's jazz with a global scope, modern sensibility, and an intimate, personal feel.

One musician who is naturally engaging a world of influences in his music is Puerto Rico–born saxophonist David Sanchez. When he brings his new sextet to the Herbst Theatre June 13 to debut music from his just-released album, *Cultural Survival* (Concord), Sanchez will cap an expansive run of so-called multilingual jazz artists coming through the Bay Area. Preceding Sanchez at venues across the region are saxophonist Charles Lloyd, pianist Marc Cary, bassist Esperanza Spalding, and pianist Edward Simon, who are all bringing variations on the theme of modern jazz as a genre informed by worldwide cultures.

It all starts next week with SFJAZZ's "Miles from India" concert at the Palace of Fine Arts, a live presentation of the recent Four Quarters album of the same name. Producer Bob Belden and Indian keyboardist and co-arranger Louiz Banks reworked the music of Miles Davis and recorded it with such Davis alumni as bassists Ron Carter, Michael Henderson, and Marcus Miller; keyboardists Chick Corea, Adam Holzman, and Robert Irving III; drummers Jimmy Cobb and Lenny White; and such Indian musicians as Ravi Chari on sitar, Vikku Vinayakram on ghatam, and V. Selvaganesh on khanjira. The composer himself used sitar and tabla on numerous sessions throughout the 1970s, when he began making funkier and more layered, open-ended music.

Davis and numerous jazz musicians before him — from Duke Ellington and Yusef Lateef to Randy Weston and John Handy — integrated musical elements from non-Western cultures into their work. So it's not surprising that a younger player like Sanchez, who is equally at home improvising with Latin jazz piano legend Eddie Palmieri as he is touring with guitarist Pat Metheny, would meld ethnic nuances of his Caribbean heritage with a postmodern jazz sensibility.

SONG CYCLES

Sanchez's *Cultural Survival* is a cycle of seven original songs and one Thelonious Monk ballad. The disc culminates in the 20-minute "La Leyenda del Canaveral," inspired by a poem written by Sanchez's sister Margarita about African and Caribbean sugar cane plantation workers. It's a relatively new and spare, though lyrically rhythmic, sound for Sanchez, forged during a three-year immersion in African folkloric recordings from Tanzania, Cameroon, and the Congo, and his impromptu tour with Metheny. "Doing the tour with Pat was really a confirmation for me that there are different sounds out there," Sanchez said from his Atlanta home. The saxophonist has mainly played with a pianist but now works with guitarist Lage Lund in his band.

"In some ways there is more space for me there," he added.

Also exploring new concepts is veteran saxophonist Lloyd, who performs at the Healdsburg Jazz Festival May 31 with his Indian-music–inspired Sangam Trio, which includes percussionist Zakir Hussain and drummer Eric Harland. The band uses its ethnic edges as stepping stones. "It's really what propels the music," Harland said of the intuitively improvisational trio during an SFJAZZ rehearsal in the city.

Venezuelan pianist Edward Simon also mixes new and old approaches: he studied classical piano at the University of the Arts in Philadelphia and jazz at the Manhattan School of Music before joining trumpeter Terence Blanchard's band. His new Ensemble Venezuela, which plays the Herbst Theatre June 8, is a sterling gathering of major young players including Mark Turner on saxophone, Marco Granados on flute, Aquiles Báez on cuatro, Ben Street on bass, and Adam Cruz on drums. Báez will also perform with his own band while the local VNote Ensemble (formerly the Snake Trio) offers its take on jazz and Venezuelan traditional sounds.





Blissed connections: Esperanza Spalding, left, and David Sanchez belong to a new generation of players merging jazz and traditional musical elements from around the world.

FRESH FLAVORS

Such explorations vary conventional presentations and inject unexpected aural flavors. "Jazz is one of the most immediately gratifying art forms there is because it's spontaneous development," pianist Marc Cary explained from New York. "It documents a moment, and that's the moment you want people to hear."

Cary's Focus Trio performs in Healdsburg June 5. His partners onstage are Bay Area musicians Sameer Gupta on drums and tablas and David Ewell on bass. "Sameer is from India and David is from China," said Cary. "I didn't pick them because of that. I play with them because they're good, but they're bringing that too." On his 2006 album *Focus* (Motema), Cary wanted to get out of the standard chorus-solo-chorus cycle that has sometimes straitjacketed jazz. "I like continuous movement, a straight line, and I like to color that line," Cary mused. Gupta cowrote one song with Cary and contributed the reflective ballad "Taiwa," and his tablas close out the last three Cary originals with a distinctive flourish.

Cary played behind the *über*-vocalist and band leader Betty Carter and has toured with hip-hop vocalist Erykah Badu, whose influences find their way into his work. "If you're really going to play this music in today's times, you have to bring in elements of the past, the present, and what you consider to be the future," Cary said.

That future is now with 23-year-old bassist Esperanza Spalding. The Portland, Ore., native, who graduated from and now teaches at the Berklee College of Music in Boston, recorded her 2006 full-length *Junjo* (Ayva) with two Cuba-born colleagues from the school: pianist Aruán Ortiz and drummer Francisco Mela. Their rhythmic approaches subtly imbue the recording's sound as Spalding sings wordless, hornlike runs in a bright, fluttery alto. Her latest album, *Esperanza* (Heads Up), includes flamenco guitar virtuoso Niño Josele, drummer Horacio "El Negro" Hernández, and saxophonist Donald Harrison. She brings her new band to Yoshi's in Oakland June 12.

Why have all these players connected with sounds so far afield? The world has not gotten smaller — it's just better connected. Through technology even the most obscure genres find new and far-flung listeners. The communal spirit informing jazz performance and appreciation also transcends differences: jazz musicians have to be open; otherwise they can't play the music. "At the end of the day, jazz is about how you relate to things happening at the moment," Sanchez said. He heard a reality in the African tribal drumming music he listened to and wanted to bring it to his own playing. "You have this feeling when you hear it that the music is like water or air for them." SFBG

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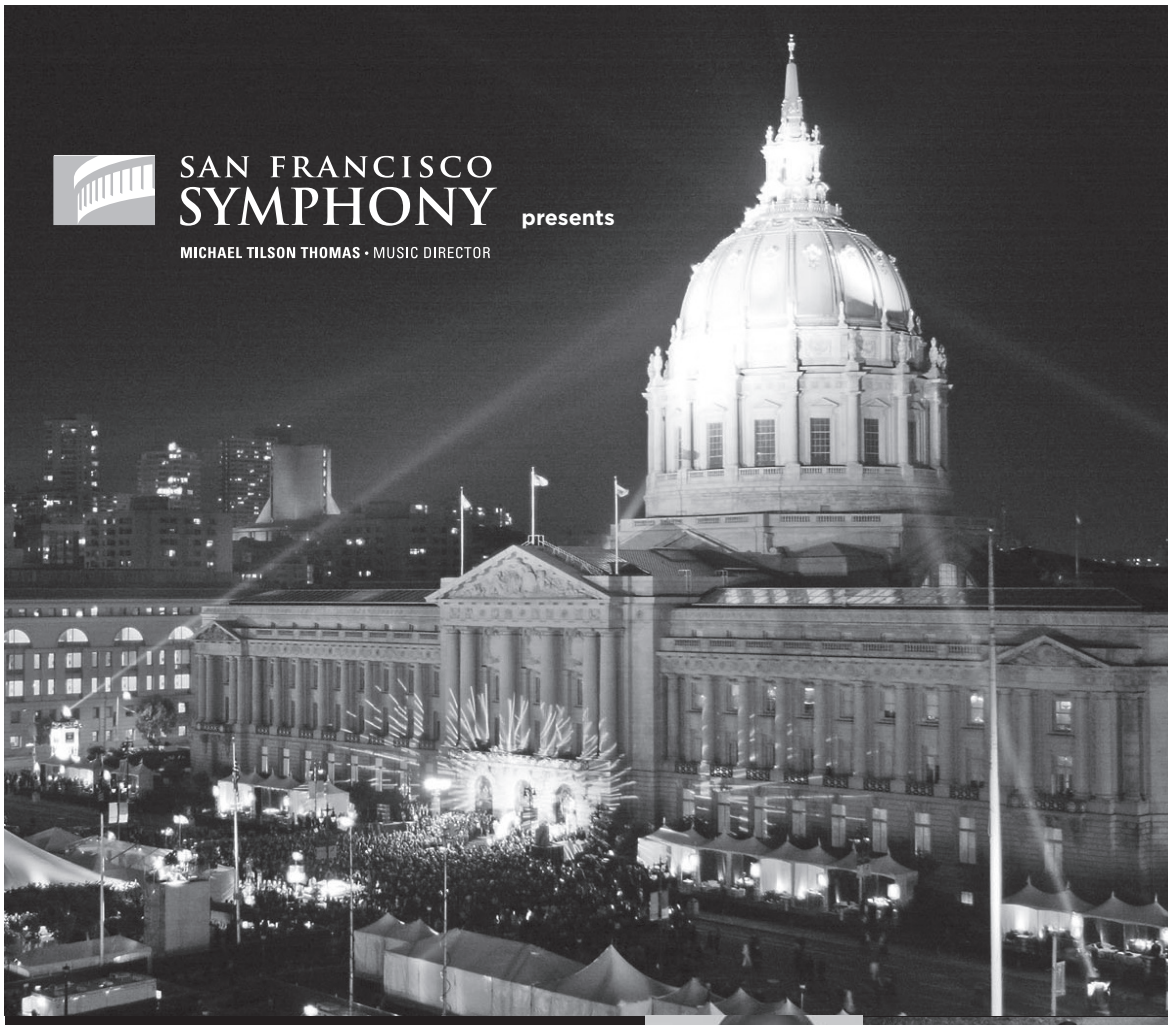
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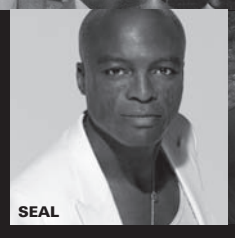
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Scraper success

The Trunk Boiz are ridin' for Oakland

By Amanda Maria Morrison
› a&eletters@sfbg.com

"This is what happens when Bay Area gas goes to 4 bucks!! We cant even afford to rap about cars..lol [*sic*]."

So reads one YouTube viewer comment for "Scraper Bike," a music video by local rap group the Trunk Boiz. Rather uncharacteristically for hip-hop, the clip includes a crew of hoodie-wearing, dreadlock-shaking young guys pedaling through the Oakland streets on their tricked-out bicycles. With zero support from radio, "Scraper Bike" became an underground hit last year, making alternative transporation cool for Escalade-obsessed East Bay youth.

"My scraper bike go hard, I don't need no car," intones Trunk Boi B-Janky in the chorus of a song that's so catchy it's viral. Through Web word-of-mouth alone, "Scraper Bike" became one of the 20 most-watched YouTube videos of 2007. In March of 2008, the video was nominated for a YouTube Award, putting the Trunk Boiz in such illustrious company as Obama Girl.

With 2.5 million views and counting, "Scraper Bike" spurred a local trend now gone global, with folks from as far away as Turkey and Bavaria petitioning the Trunk Boiz to come pimp their rides. Yet scraper bikes are pure East Oakland, an homage to their four-wheel counterparts: long a fixture of East Bay car culture, "scrapers" are hoopty rides — usually '80s-era Buicks or Oldsmobiles — made ghetto-fabulous with candy paint, huge rims, tinted windows, and booming speakers in the trunk.

Trunk Boi Baby Champ, inventor of the scraper bike, recalls his initital inspiration. "At that time I was real young and didn't have no license or nothing," he says. "So I just wanted to take the pieces of the car and put it on a bike and mold it and shape it like that. I just took it and ran with it." In translating the scraper aesthetic, not only does Champ outfit the bikes with neon colors and decorative spokes, he even wires up stereos to the handlebars and loads speakers on the rear. "That's one of our promotional schemes," B-Janky informs me during a group interview at their West Oakland studio. "We ride around on scraper bikes eight deep, with speakers slappin' our music."

Hustlers and entrepreneurs, the Trunk Boiz bring a whole new meaning to the Bay-slang term "out the trunk." The phrase refers to the marketing strategy immortalized by Too $hort, who early in his career famously sold music out of his car. Yet when the Trunk Boiz slang CDs "out the trunk," that trunk is less likely part of a Cutlass Supreme than a double-axle three-wheel cruiser — essentially, a tricycle — on the back of which is a wooden cart painted in Oakland A's colors with the words "That Go!"



The Trunk Boiz innovate for a scraper bike nation.

A rather endearing sense of juvenalia surrounds the Trunk Boiz mystique. After all, their average age is about 19. As one might expect of a group of more-or-less teenage boys, songs tend to focus on adolescent preoccupations such as partying, looking fly, and getting girls. But unlike blunt rappers like Lil' Weezy — who endlessly employs stale metaphors to describe their male members — the Trunk Boiz make sex romps sound clever. In the track "Cupcake No Fillin'," MCs Filthy Fam and NB drop double entendres, extending the concept of "cupcaking" — Oakland slang for flirting — into a confectionary ode to casual, no-strings-attached hookups (i.e., with "no feeling").

It may not be a message mothers want their daughters to hear, but the kids love it. The video for "Cupcake No Fillin'" has nearly 100,000 YouTube views, and helped expand the group's female fanbase by casting the rappers in a loverboy light.

Given the group's penchant for high-energy antics, the Trunk Boiz were happy to ride the hyphy train while it lasted. They even got scraper bikes into videos for the Federation's "18 Dummy" and Kafani's "Fast (Like NASCAR)." None other than Too $hort called Champ the day of the Kafani shoot, urging the scraper bike crew to roll through and bring some local flavor. They continue to glean game from the legendary rapper through their involvement with East Oakland nonprofit Youth UpRising, where Too $hort volunteers.

Inspired by such mentors, the Trunk Boiz have become more civic minded than one might expect of a group that raps about going "SSI" ("Socially Stupid Insane") — a track off their sophomore album, due out this summer. Not only are they involved with Youth UpRising and Silence the Violence but also with the "Ban the Box" reentry-reform efforts in Oakland as well as Bikes for Life, an antiviolence campaign launching July 13 with a ride around Lake Merritt. In August, they'll attend the National Hip-Hop Political Convention in Las Vegas, where they'll roll down the Strip on their scraper bikes.

Fortunately, when it comes to homegrown innovation, what happens in Oakland doesn't always stay in Oakland. SFBG

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SANTOGOLD
Santogold
(Downtown)

Fans of Santogold's growly woofer blowout "Creator" or the recent rip-roarin' dubstep Switch remix of her "Find a Way," one of this past winter's breakout club anthems, may be shocked by how much the Brooklyn singer-songwriter, a.k.a. Santi White, hews to her ska-punk roots on her self-titled debut. Both tracks are included here — as well as the almost-unrecognizable original version of "Find a Way." But on the whole, the arty artist's album — first single, the angst-ridden "L.E.S. Artistes" — races back past her Spank Rock and M.I.A. associations to evoke, at least in spirit, the Two Tone ghosts of Selector's Pauline Black and toasting legend Ranking Ann. *Santogold*'s songs are catchy, fret-skipping pumpers, with quirky lyrics, jittery beats, and the occasional well-placed jump into the alternative rhythmic universe of dub. The singer's nasal voice — whose limited range spans air-horn whine and dancehall shrug-off — can grate at times, but her tremendous songwriting skills play with that possible liability by rapidly shifting contexts. Beyond the more skank-rock tracks, "My Superman" could be a Siouxsie single and "Starstruck" grinds like '90s industrial trip-hop, while pop-melodic perfections "I'm a Lady" and "Lights Out" call up vague memories of country-wavers Rubber Rodeo and even skittish '80s Brit vocalist Hazel O'Connor. **(Marke B.)**



JAMIE LIDELL
Jim
(Warp)

When Jamie Lidell's sophomore head-turner *Multiply* (Warp) arrived in all of its flustered-funk glory back in 2005, few could have envisioned that such a soulful hunger had been boiling beneath the electro-noisemaker's mountains of studio gear. Still, the move was tentative. *Multiply* frequently delivered its Stax/Motown testimony amid a thick grease of digital effects and circuit-overload bursts, pointing back to Lidell's origins in Super_Collider. With *Jim*, the transformation is complete. Dispensing with the synthetic squall of its predecessor in favor of a crisp, organic production highlighting every yip, holler, and butter-smooth falsetto, Lidell's grit-and-gospel know-how at last commands center stage.

Jim's hand-clap rhythms are straight out of the Memphis/Muscle Shoals songbook, and Lidell's soul-belting pleas are witnessed by a jubilant chorus of jazzed pianos and backing vocalists. "Green Light" builds spectacularly from minimalist funk to full-blown Al Green euphoria, while the harmonica-and-horn shimmy of "Little Bit of Feel Good" gathers much of its sweltering urgency from Lidell's knee-dropping cries of "Please don't make my feel-good go away." And while we're on the subject of feeling good, "Another Day," with its rise-up-singing exultations, is pure secular gospel of the highest order. **(Todd Lavoie)**

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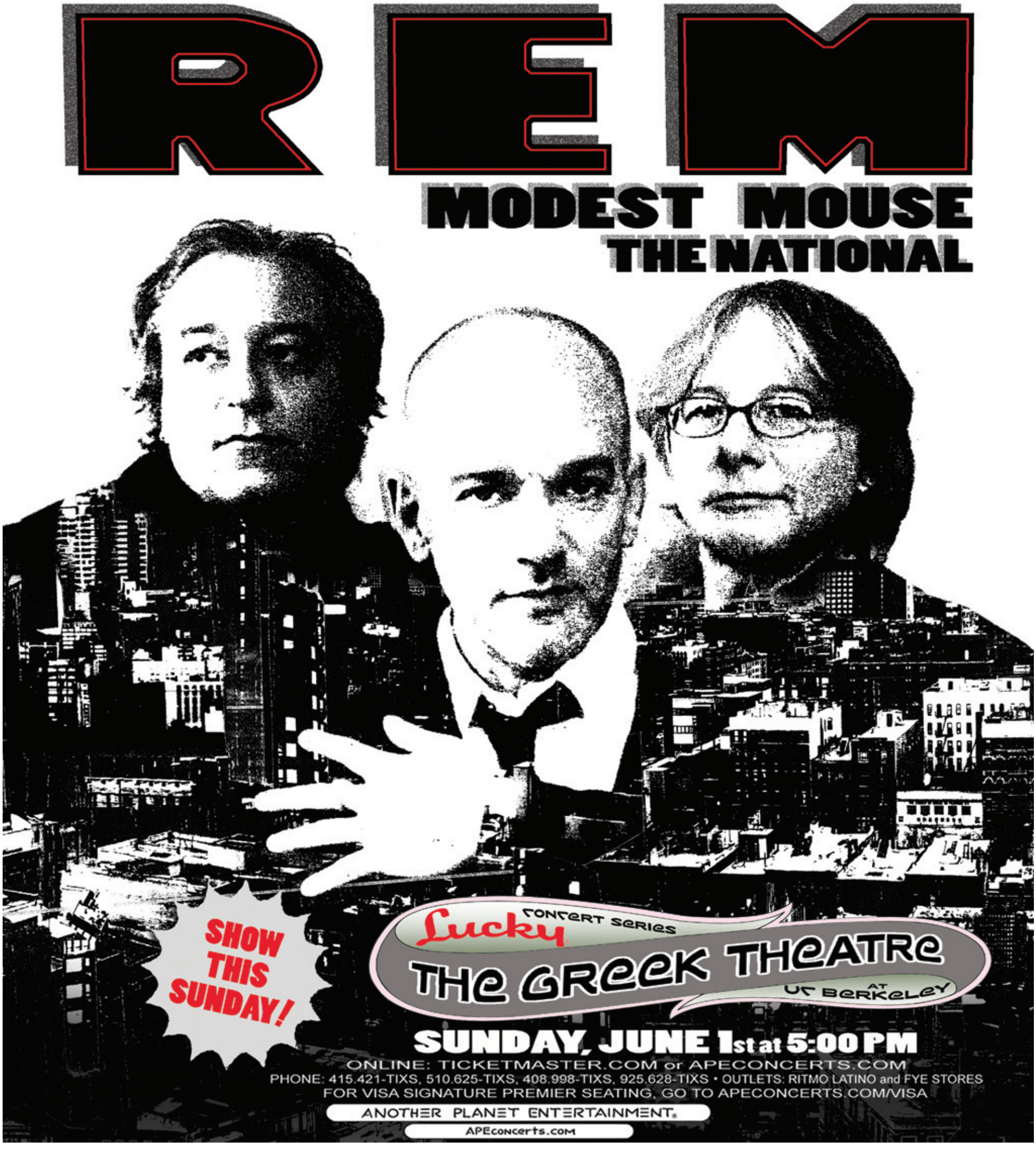
Having carved a distinctive musical niche with his unique melding of glitch, dubsteppy, tripped-out, fast, and hard breakcore beats rooted in hip-hop, Mochipet, a.k.a. gifted prolific producer and Daly City Records overseer David Wang, takes the natural next step and delivers an all-hip-hop album, *Microphonepet* — something he has been working on for the past few years with artists from the Bay Area and beyond. Indeed, with more than 20 guests popping up throughout its 20 tracks, *Microphonepet* is really more like a mix CD or a hip-hop compilation — and a really good one.

The disc's deep and varied tracks — which range from funk bass-driven and other hip-hop grooves to some with Mochipet's trademark bugged-out, frantic style — bring out the best in such talents as Dopestyle, Opio, Casual, E da Boss, Bicasso, Mike Boo, Raashan Ahmad, Taiwankid, Mykah9, Kutti MC, and Evelinn Trouble. *Microphonepet* demonstrates that Wang is an amazingly skilled producer who can effortlessly shape-shift from his known style to assorted new ones. In the process of honing a new skill, he has produced one of the best hip-hop albums this year. **(Billy Jam)**

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LUCKY DRAGONS *Dream Island Laughing Language* (Marriage)

Though Luke Fischbeck's Lucky Dragons project remains relatively unsung in the music press, the Los Angeles performer has stacked up some impressive art-world credentials, including a coveted spot at this year's Whitney Biennial. For the exhibit Fischbeck installed a grand version of his *Make a Baby* project, an interactive whatzit in which neon electronic blurts respond to audience members as they form human chains with conductive wires. *Make a Baby*'s full-bodied optimism radiates across *Dream Island Laughing Language*. It's less an album than a Power Bar, with Fischbeck's ear-tickling mix of naturalist percussion, clipped squiggles, and pre-language chants splitting the difference between the Books' sonic walkabouts and Bruce Nauman's performative investigations of modern communication. The music's incessant exclamation marks and zen strokes may raise self-help alarms, but Fischbeck's gentle thrums have a way of disarming cynicism. *Dream Island Laughing Language*'s organic/electronic stitch is so finely calibrated and joyfully immediate that it seems downright utopian. **(Max Goldberg)**


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Glitter-ball jitters: hot bangers, right, work up a sweat over newb phenoms like PUBLIC, left, who gets down with Ableton and chopped-and-clocked Metallica.

PUBLIC PHOTO BY VAINDEER; BANGER PHOTO BY AVA MELEKSAH BERLIN



Ultrabananas

By Marke B.

› superego@sfbg.com

SUPER EGO Springtime in Clubland's looking gorgeous so far: it could totally move covers and dominate the next cycle. A special double pinkies up to all the fab promoters throwing AIDS ride-run-walk-collapse fundraisers and shining limelight on the No on Prop. 98 campaign. I'd air-kiss you to death, but it would crust my Cover Girl Hipster Neutral No. 140 Lipslicks Lipgloss. Ack.

On to biz: yep, the hardcore electro banger sound — think ELO meets Spank Rock, filtered through acid house and bare-bones punk — has set my fuchsia radar to stunned, even though it's already glitzed up most of the city's edgier dance floors. It certainly makes me question the meaning of "underground" in the MySpace age. And despite the scene's sometimes perilous "Girls Gone Wild" flirtations, it's total ferosh to see so many banger women bringing real DJ and promoter power: Emily Betty, Queen Meleksah, Parker Day, Nastique, Kelly Kate ...

Stuttery vocals, ripped-needle basslines, Justice influence, and hands-in-the-air breakdowns are the genre's sonic commonalities, but the sound's a mutt, streamlining electro-clash and iDJ kitsch into a neon ball-slap to the brainiac minimal techno boyzone. That means it's stylistically elastic, and two of my favorite San Francisco DJs — and people — from other scenes have vaulted to the banger forefront. Richie Panic (www.myspace.com/richiepanicisagenius) got big spinning mod classics and electroclash before teaming up with DJ Jeffrey Paradise, the banger godfather, to rock the new sound. He fronts an all-out bananas punk energy — Gorilla Biscuits trumps Hot Chip — and his unerring ear blows dragon smoke from my broken lightbulb. Vin Sol (www.myspace.com/vinsol), on the smoother hand, is a hometown hip-hop hero who tells me he found rap crowds too resistant to experimentation; electro has freed him to splash freestyle classics like Debbie Deb's "When I Hear Music" over the lowdown banger sheen, and startle laptop lovers with dazzling vinyl pyrotechnics.

Newbies? "Ableton's my homeboy," 22-year-old PUBLIC (www.myspace.com/publicworld), a.k.a. Nick Marsh, recently said to me with a laugh. He's been blowing banger minds with his live shows at parties like Blow Up (www.myspace.com/blow_up_415) and software edits of the Cardigans, ELO (yes!), even When in Rome's melancholic 1988 dance jam "The Promise." And his hypnotic new tune "Colorful" is a hit. "I played in a hardcore band, then went through an acoustic Postal Service phase," said the longtime record collector and musician. "So harder but really melodic stuff is natural to me. I think one way to get everyone on the floor is to take softer songs and make them more aggressive, so there's a broader energy." He's sliced and diced Metallica too.

Also fresh is 23-year-old LXNDR (www.myspace.com/djlxndr), who used to spin at raves and dreamt of being Armand Van Helden (!) before gravitating to Felix da Housecat and Richie Hawtin. He describes his sound as POPalicious — heavy beats over classic trax, but tasteful and widely appealing — and presides over the No More Conversations (www.myspace.com/nomoreconversationssf) weekly and wild Youngbloodz monthly (First Fridays at Milk, www.milksf.com). "I like to turn heads with my mixes and really make people notice that I put a lot of thought into how I drop a track. That's what I always liked about the older dudes when I was coming up," he told me. Aw, sweet. Look for his seven-song EP — on which he plays guitar, bass, and synths — to hit this summer and munch up the younger clubbables. SFBG

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Noise blog: I blogged the whole freakin' Detroit Electronic Music Festival.

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$3 WELL AND PINT...HEATED PATIO

WED 5/28 — HOT FARM, SHOT BY APOLLO, PBSP (ROCK AND/OR ROLL) 8PM $3

THU 5/29 — ALLY ACTION BENEFIT
BRAZILIVE
FOOR FIANDO BAND 9PM

FRI 5/30 — FREE OYSTERS ON THE HALF SHELL 5:30
DJ'S CARMEN & MIRANDAS FRUIT STAND
6PM-2AM (WORLD, FUNK, R&B, POP) NO $
RED HOTS BURLESQUE 7PM
LAND BENEFIT FOR: HARMONY IN MY HEAD: SASSY, KARINA DENIKE & THE FLIRTS, BLUE RABBIT, BEACH GIRLS 9PM

SAT 5/31 — NECTARENA WOMENS STAGE BENEFIT:
DJ'S EDAJ, BLACK NDA NIGHT, RYAN, MAZE - PATIO 3-8PM
CROWSONG, FREAK ACCIDENT, GROOVY JUDY
(ALT/ROCK) 9PM $7

SUN 6/1 — **SALSA SUNDAYS RUMBACHE**
3-8PM, $8, 3:15, FREE BBQ

MON 6/2 — DOLLAR DAYS $1 PABST/$2 WELL
RADICAL VINYL DJ'S JENNY HOYSTON & FRIENDS
(OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM $2

TUES 6/3 — VOTE!!!!!! BRING YOUR STUB & DRINK IS ON US - THE PATIENT ZERO, ARI METZ, THE FEROCIOUS FEW
(ACOUSTIC ROCK) 8PM NO$

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EVERY TUESDAY 6 - 9PM
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FRESH OYSTER BAR +
DJ APPLEJACK + 2$
PROHIBITION ALE!

EVERY WED 6 - 10PM
GOD SUKI SUSHI
FRESH SUSHI BAR +
DJ'S + 2$ KIRIN
ICHIBAN ON TAP!

WEDS. MAY 28 10PM 4$ • LOWER CLASS REVOLT presents MURDER OF LILLIES + THE CUPIDS + THE HOSPITAL KIDS

THURSDAY MAY 29 8PM • FREE GOOFY FUN WITH
BINGOTOPIA BY BASS
"THE BEST BEER SOAKED BINGO GAME IN TOWN!"
THREE DOLLAR BASS ALE DURING BINGO

THURSDAY MAY 29 10PM 3$
RYAN POULSEN (PANCAKE RADIO) & ALONA (LOVE NOODLES) PRESENT "YO HO!" A BENEFIT FOR WEST AD RADIO!
PIRATE RADIO IS ALIVE...
AS LONG AS YOU'RE LISTENING!
C'MON DOWN N' SAVE THE RADIO AS YOU DANCE!

FRIDAY MAY 30 10PM 2$ • IT'S A TWISTIN' PARTY with
TEENAGE DANCE CRAZE!
TEEN TWISTERS MANIC SURFERS DESPARATE BALLERS & INVASION ROCKERS with selectors
SERGIO IGLESIAS, RUSSELL QUANN & dX
THE FUNKY GRANPAW + THE T.D.C. GO GO GIRLS!
TEENAGE ROCKERS & MOCKERS UNITE!

SATURDAY MAY 31 10PM 5$ • DEADBEAT PRESENTS
THE SATURDAY NIGHT METAL INVASION
with NOCTURNE + NUCLEAR DEVASTATION + VIETUS MORTUUS & NECRITE • LOUD & LOUDER!

SUNDAY JUNE 1 10PM NO COVER •C'MON DOWN TO THE CITY'S ONLY ALL 78 RPM DANCE PARTY
SHUCKIN' & JIVIN'
DR. SCOTT (HIP CITY) & MR ORAN SPINNIN' ROCK N' ROLL, RHYTHM N' BLOOZE, JIVERS, BOPPERS & STOMPERS ON 78 RPM! ALL RARE GEMS!

MONDAY JUNE 2 10PM 5$ • NEIL MARTINSON PRESENTS
SMILE with live music by BRIAN GLAZE & THE NIGHT SHIFT + THE BRIDEZ &
A NEW BAND WITH NO NAME YET! + NEIL SPINS PSYCH POP GLAM & THE BEE GEES (and more!)

TUESDAY JUNE 3 10PM 6$ • ALCOHOLOCAUST presents
OCTOBER ALLIED + THE SHIT KICKERS + KING CITY • 2$ SPEAKEASY & HAMMS ALL DAY

WEDNESDAY JUNE 4 10PM 5$
APACHE + BUZZER + GLITTER WIZARD & DJ'S ERIC DAGGERMAN & COLONIUS MONK







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WEDNESDAY MAY 28 • 8:30PM • $10 (INDIE)
IMMIGRANT
MERCY MERCY
MADELIA

THURSDAY MAY 29 • 9PM • $10 (INDIE)
THE JUNIOR PANTHERS
DORA FLOOD
THE PARTIES

FRIDAY MAY 30 • 9PM • $14/$16 (ROCK-BLUEGRASS)
FALCOR AND FRIENDS PRESENTS:
BRYAN HORNE & THE JAWDROPPERS
FEATURING NAT KEEFE, AARON REDNER & ERIC YATES (OF BUTTERED RUM)
HEATHER MCCORMICK AND FRIENDS FEAT. JORDAN FEINSTEIN OF THE RITUAL

SATURDAY MAY 31 • 9PM • $14/$16 (JAM)
FALCOR AND FRIENDS PRESENT:
LEBO (OF ALO)
FOREST SUN
(CD RELEASE PARTY FEAT. MEMBERS OF ALO)
JP CUTLER BAND

SUNDAY JUNE 1ST • 8PM • $12 (STORYTELLING)
THIRD COAST FESTIVAL LISTENING ROOM FEAT.
SPECIAL GUESTS:
THE KITCHEN SISTERS
(PRODUCERS OF THE HIDDEN KITCHEN SERIES ON NPR)

MONDAY JUNE 2 • 8PM • $14 (ROCK)
ED HARCOURT (AND BAND)
BRIGHT BROWN

TUESDAY JUNE 3 • 8PM • $15 (SONGWRITER)
BROOKE FRASER
WILLIAM FITZSIMMONS

TUESDAY JUNE 3 • 7:30PM • $15 (SONGWRITER)
ALL AGES • UPSTAIRS AT THE SWEDISH AMERICAN HALL
MATT WERTZ
THAD COCKRELL

WEDNESDAY JUNE 4 • 9:30PM • $10 (INDIE)
SCHANDE
FRENCH MIAMI (CLOSING SET)
MASTER SLASH SLAVE

THURSDAY JUNE 5 • 9PM • $10 (INDIE)
TRICYLE RECORDS PRESENTS:
THE REVERSE (CD RELEASE)
MURDER OF LILIES
THE SNOBS

FRIDAY JUNE 6 • 9:30PM • $10/$12 (INDIE)
FROG EYES
CHET
LITTLE TEETH

SATURDAY JUNE 7 • 9:30PM • $10 (INDIE)
ANNUALS
WHAT LAURA SAYS
WHITE HINTERLAND

MONDAY JUNE 9TH • 9:30PM • $12 (INDIE-ELECTRO)
HELOISE & THE SAVOIR FAIRE
KATRINE OTTOSEN
THE GUN AND DOLL SHOW

TUESDAY JUNE 10 • 9:30PM • $10 (INDIE) 18+
THE SUBMARINES
CASTLEDOOR

WEDNESDAY JUNE 11 • 9:30PM • $15 (INDIE)
JEREMY ENIGK (OF SUNNY DAY REAL ESTATE)
DAMIEN JURADO

THURSDAY JUNE 12 • 9PM • $16 (COUNTRY/FOLK)
TONY JOE WHITE
JESSE DENATALE

FRIDAY JUNE 13 • 9:30PM • $18/$22 (SONGWRITER)
GRANT-LEE PHILLIPS
DAVID MCMILLIN

SATURDAYJUNE 14TH • 8PM • $15 (COUNTRY-BLUEGRASS)
ALL AGES • UPSTAIRS AT THE SWEDISH AMERICAN HALL
THE WILDERS
SQUIRRELLY STRINGBAND

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The Cool Kids

PREVIEW With the success of their BMX ode "Black Mags" ghost-riding beyond the Internet echo chamber, the Cool Kids are on a roll. After one single for Nick Catchdubs and A-Trak's Fool's Gold imprint and a year spent performing live, including 30 dates with M.I.A., the 10-cut *Bake Sale* EP comes courtesy of C.A.K.E. Recordings/Chocolate Industries, home or former home to such acts as Prefuse 73 and Lady Sovereign. It's slated to be followed by a proper album, *When Fish Ride Bicycles*, but right now the Cool Kids are back onstage, peddling — or pedaling? — their own blend of stripped-down hip-hop.

Though many latch onto the Chicago duo's 1980s fixation and look no further, the carefully casual drawl of 19-year-old Antoine Reed (Mikey Rocks) and the spare, angular beats of 23-year-old Evan Ingersoll (Chuck Inglish) owe as much to Spank Rock or the Neptunes as the Beastie Boys and Run-DMC. With its brassy, clanging drums and tightly reverbed vocals, it's no surprise that "88" has been snatched up by both HBO and *NBA Live 08*. If it's possible to be aggressively nerdy, this pair, who first met on MySpace, are doing it. On "What Up Man," lanky Mikey Rocks raps, "I can build a sandcastle without bringing a pail / And go catfish fishing and come up with a whale," while the rhythm track, built from Inglish's processed ticks, claps, and basses, chugs greasily along. From the uptempo, hi-trilling "Bassment Party" to the lethargic one-in-four boom of "Jingling" — an off-the-cuff riff on the sound of keys in your pocket — the Cool Kids make hip-hop akin to busting a wheelie. It looks pretty simple, but it's damned hard to do. **(Peter Nicholson)**

THE COOL KIDS Tues/3, 9 p.m., $18. Independent, 628 Divisadero, SF
(415) 771-1422 www.theindependentsf.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonnier, and Kat Renz. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

WEDNESDAY 28

ROCK/BLUES/HIP-HOP

Asteroid #4, Quarter After, Otherside Rickshaw Stop. 8pm, $8.
Babycakes, Most Awesome Protagonist, Polar Bears Red Devil Lounge. 8pm, $3.
» **Beirut, Brunettes** Grand at Regency Center, 1290 Sutter; 421-TIXS. 8pm, $29.50.
Ian Bjornstad, Ray's Vast Basement, Physics of Meaning, Petracovich Annie's Social Club. 8pm, $7.
Casual Fog, Foma, Alright Class Hotel Utah Saloon. 9pm, $6.
» **Immigrant, Mercy Mercy, Madeliea** Cafe du Nord. 8:30pm, $10.
» **Jamie Lidell, James Pants** Bimbo's 365 Club. 8pm, $23.
» **Mother's Anger, Joint Method, Genie** Hemlock Tavern. 9:30pm, $6.
Murder of Lillies, Cupids, Hospital Kids Knockout. 9:30pm, $4.
» **Pela, Love X Nowhere, Audio Out Send** Bottom of the Hill. 9pm, $10.
Tasty, Red Fox and the Bloodhounds El Rio. 8pm, $3.

BAY AREA

» **Cure, 65daysofstatic** HP Pavilion, 525 W. Santa Clara, San Jose; 421-TIXS. 7:30pm, $35-65.
» **Iron Maiden** Concord Pavilion, 2000 Kirker Pass, Concord; 421-TIXS. 7pm, $31-81.

JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, $10.
» **Collective West Jazz Orchestra** Jazz at Pearl's. 8 and 10pm, $10.
Darlene Langston Trio Shanghai 1930. 7pm.
» **"Earplay 23: Intricate Inventions"** Herbst Theatre, 401 Van Ness; 392-4400. 7pm, $20.
Gaucho, Mitch Marcus Session Amnesia. 8pm, free.
» **Rova-Nels Cline Septet** Yoshi's SF. 8pm, $18; 10pm, $14.

BAY AREA

Taylor Eigsti Yoshi's. 8 and 10pm, $16.
» **New Swing Sextet** Shattuck Down Low. 8pm, $5-10.
Sheldon Brown Group Anna's Jazz Island. 8pm, $10.
» **Supertaster** Jupiter. 8pm, free.

FOLK/WORLD/COUNTRY

Clay Hawkins Plough and Stars. 9pm, free.
Manny Moka Biscuits and Blues. 8 and 10pm, $12.50.
Le Mystère des Voix Bulgares Grace Cathedral, 1100 California; (866) 920-5299, 7:30pm, $25. See Picks, page 20.

BAY AREA

Michael Black, Melanie O'Reilly, Diana Rowan, Rebecca Cisin Gaia Arts Center, 2116 Allston, Berk; (510) 644-9940. 7:30pm, $5-20. "Benefit to Save the Hill of Tara."
Heptones, Johnny Clarke, Sammy Dread Ashkenaz. 9:30pm, $20.
Santa Cruz River Band Freight and Salvage Coffee House. 8pm, $19.50.

DANCE CLUBS

Ana Mandara Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJ Trevor Simpson spins dance tunes.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, $1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, $5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, $8. Dance lessons and live swing bands.
Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
DotCLUB Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
Nightshift Stud. 10pm. Beats with DJ Initials PB.
1964 Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
Stay Gold Make-Out Room. 10:30pm, $3. Queer dance night.
Wax Wednesdays Milk. 10pm-2am, $3. DJ RasCue turns back the clock with '80s and '90s hip-hop on vinyl.

BAY AREA

Floodvibes Kingman's Lucky Lounge. 9pm-2am, free. Joyous pop beats with Richard Flood.
Support Your Local DJ Kingman's Lucky Lounge. 6-9pm, free. Open audition turntables by appointment.
Videotheque Uptown. 9:30pm-2am, free. VJ Rhettnificent plays the best from the '70s, '80s, and '90s at this weekly video dance party.
Voodoo Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Santero and guests spin salsa, samba, merengue, reggaetón, and hip-hop.

THURSDAY 29

ROCK/BLUES/HIP-HOP

Arch Enemy, Dark Tranquility, Divine Heresy, Firewind Slim's. 8pm, $23.
Brunettes, Sybris, Unwed Sailor Rickshaw Stop. 8pm, $10.
Crimson Ghosts, LaTEENOS, Lava Rats, Pineapple Princess Annie's Social Club. 9pm, $7.
Fiery Furnaces, Grand Ole Party Great American Music Hall. 9pm, $15. See Sonic Reducer, page 26.
Flight of the Conchords, Aziz Ansari Davies Symphony Hall, 401 Van Ness; 421-TIXS. 8pm, $32.50.
Floater Red Devil Lounge. 8pm, $10.
Glenn Labs, Dubious Ranger Hotel Utah Saloon. 9pm, $8.
Junior Panthers, Dora Flood, Parties Cafe du Nord. 9pm, $10.
Trevor Keith, Sayvinyl, Federalists Bottom of the Hill. 9pm, $12.
Frankie Lee Biscuits and Blues. 8 and 10pm, $15.
Lesbians, Jenna Riot, Scream Club Parkside. 10pm, $5.
Swervedriver, Film School, Mezzanine Owls Fillmore. 8pm, $25.
Trifles, All-Ages, Spaceblaster Hemlock Tavern. 9:30pm, $6.
Vows, Photobooth, NoBunny, Passionistas, SoCow Edinburgh Castle Pub. 8pm, $6.
Whitey on the Moon, MicroPixie, Kriteza Amnesia. 9pm, $8.
"Yo Ho!: West Ad Radio Benefit" Knockout. 9pm, $3.

BAY AREA

Angry Philosophers, Raya Nova, Phoenix and AfterBuffalo Starry Plough. 9pm, $7.
Soulati, Infinite, Syzygy, Eachbox, Monkstilo, Constant Change, Cornbread, D.C., Icebox La Peña Cultural Center. 8pm, $8. "Speak the Music" beatboxing night.

JAZZ/NEW MUSIC

Taylor Eigsti Yoshi's SF. 8pm, $16; 10pm, $10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Lua Hadar Jazz at Pearl's. 8pm, $20; 10pm, $10.
Veronica Klaus Enrico's, 504 Broadway; 982-6233. 7pm, free.
Savanna Jazz Trio Savanna Jazz. 7pm.
Sonya Jason Quartet Shanghai 1930. 7pm.
Stompy Jones Top of the Mark. 7:30pm, $10.

BAY AREA

Big Cheese and the Jive Rats Anna's Jazz Island. 8pm, $8.
Otis Taylor Yoshi's. 8 and 10pm, $18. Also Fri/30.

FOLK/WORLD/COUNTRY

"Bluegrass and Old Time Music Jam Session" Atlas Café. 8pm, free.
Bobby Caldwell Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, $40. Through Sun/1.
Mo' Rockin' Project Yerba Buena Gardens, 760 Howard; 543-1718. 12:30pm, free.
Tipsy House Plough and Stars. 9pm, free.
El Tren Pier 23. 9pm, $10.

BAY AREA

Scoop Nisker Freight and Salvage Coffee House. 8pm, $19.50. Also Fri/30.
Project Greenfield Ashkenaz. 9pm, $8.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BraziLive El Rio. 9pm, $8. DJs play Brazilian dance music, plus a live set by Forró Fiando.
Compression Temple, 540 Howard; www.templesf.com. 10pm, $5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Heart of the City Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.
JIT John Colins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.
Lazy Days Mighty. 9pm-3am, free. Fred Everything, Olivier Desmet, the Autist, and Arsen kick it oh-so live.
Nickie's 9pm, $5 Reggae and dancehall with DJ Jah Yzer.
1984 Cat Club. 9pm-3am, $3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.
Popscene 330 Ritch. 10pm, $10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.
Riot Grrrl Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with $2 PBR if you bring a mason jar.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, $3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.
White Label Madrone Lounge. 9pm-2am, free. Toph One, Professor Smith, and guests spin new music and give away some promo swag, so get in there and say you knew about it first.

BAY AREA

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.
Hook Shop Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.
Red Bull Big Tune Sweet's Ballroom, 1933 Broadway; www.redbullbigtune.com. 7:30pm, free. Local producers go head to head with their best hip-hop cuts. See Picks, page 20.
Selector DJ Sessions Jupiter. 8pm. DJ Riddm on the wheels of steel, spinning roots, dancehall, funk, salsa, and Afrobeat.
World Music Thursdays Air Lounge, 492 Ninth St, Oakl; (510) 444-2377. 10pm-2am, $5. DJ Fuze of Digital Underground spins reggae, soca, salsa, baile, hip-hop, house, and more.

FRIDAY 30

ROCK/BLUES/HIP-HOP

Anavan, Casy and Brian, Attractive and Popular Hemlock Tavern. 9:30pm, $6.
Bryan Horne and the Jawdroppers, Heather McCormick and Friends, Dave Brogan Cafe du Nord. 9pm, $16.
Candlemass, Daylight Dies Slim's. 9pm, $23. See Picks, page 20.
Damon and the Heathens Annie's Social Club. 9pm.
Ladyhawk, Neva Dinova, Parish Bottom of the Hill. 10pm, $12.
Moped, MC Art Link Letters Amnesia. 9pm.
New Monsoon, Albino Great American Music Hall. 9pm, $20. Also Sat/31.
Notorious, Glorified HJ, No Quarter Red Devil Lounge. 8pm, $10.
Orgone, Darando and Nino Moschella, LoCura, DJ Vanka Independent. 9pm, $17-40. See Picks, page 20.
Ride the Blinds, Heartache Valley Girls, Jackpot, Big Blue Whale 12 Galaxies. 9pm, $7.
Sassy, Karina Denike and the Flirts, Blue Rabbit El Rio. 9pm, $7.
E.C. Scott Biscuits and Blues. 8 and 10pm, $20.
Sore Thumbs, Politicians, Departed, Wardogs, Switchblade Riot Parkside. 9pm, $8.
Topaz, Mudphonic, Wil Blades Boom Boom Room. 9:30pm, $12. Also Sat/31.

BAY AREA

Filthy Thieving Bastards, Hooks, Saturday Saints Uptown. 9pm, $10.
Kakistocracy, On in the Chamber, Eskapo, You Die, Threat to the System 924 Gilman. 8pm, $7.
K. Lloyd, Dominique Banuelos Eli's Mile High Club, 3629 MLK Jr Way, Oakl; (510) 654-4549. 9:30pm, $7.
Trunk Fulla Funk, Bulk, Machina Sol Starry Plough. 9:30pm, $10.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Jonathan Poretz Quartet Shanghai 1930. 8pm.
Kenny Barron Trio Yoshi's SF. 8pm, $24; 10pm, $20. Through Sun/1.
Kim Nalley and the Johnny Nocturne Band Jazz at Pearl's. 8 and 10pm, $30. Also Sat/31.
Savanna Jazz Trio Savanna Jazz. 7pm.
Vienna Teng Noe Valley Ministry. 8:15pm, $22. Also Sat/31.

BAY AREA

Baguette Quartet Ashkenaz. 9pm, $10-13.
Michael Smolens' Kriya Jazz Octet Anna's Jazz Island. 8pm, $14.
Otis Taylor Yoshi's. 8 and 10pm, $22.
What It Is Jupiter. 8pm, free.

FOLK/WORLD/COUNTRY

Bobby Caldwell Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, $45. Through Sun/1.
Ricardo Peixoto, Carlos Oliveira, Claudio Bebianno Red Poppy Art House. 8pm, $15.
Quin Plough and Stars. 9pm.
Keaton Simmons, Curtis Peoples, Eoin Harrington, Justin King Rockit Room. 8:30pm, $10.
Squirrelly Stringband, Mission Creek Muckrakers Community Music Center, 544 Capp; www.spectacularopticals.com/LBSC.html. 7pm, $5-10.

BAY AREA

"Canto, Fulia, y Tambor" La Peña Cultural Center. 8:30pm, $16.
Eek-A-Mouse Shattuck Down Low. 9pm, $20.
Scoop Nisker Freight and Salvage Coffee House. 8pm, $19.50.
Zydeco Flames Eagles Hall, 2305 Alameda; www.louisianasue.com. 9pm, $15.

DANCE CLUBS

Afro Joint 222 Club. 9pm-2am, $5-7. Venture into Afrobeat and all of the music of the African diaspora with DJ Said, Soji Odukogbe, and Rasaki Aladokun.
Blow Up Rickshaw Stop. 10pm, $10. Indie-pop disco noir presented by Jefrodisiac and Emily Betty. Live set by Shy Child.
Branded Club Six. 9pm-4am, $5. Independent-minded DJs, live bands, photographers, and fashion designers come together for this blowout. Some names? J. Boogie, Whooligan, PSOL, Kozee, RockBottom, Moonshyne, New Humans, and the list goes on.
Bruno's 10pm-2am, $10. DJs Headnodic and Ian D spin hip-hop, funk, and dance grooves.

CONTINUES ON PAGE 38 ››



FRI/30
DANCE CLUBS
CONT››

Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Club BackBeat Deco Lounge. 9pm-2am. DJ Pirate Steve shivers your timbers with hot dance jams all night long.
Colombia Elbo Room. 10pm, $5. No, it's not about acting like you're Pablo Escobar — he's dead. It's about dancing your ass of to Latin, cumbia, and dance jams by DJs Vinnie Esparza, Beto, and Guillermo.
Come Clean Koko Cocktails, 1060 Geary; 885-4788. DJ White Mike spins hip-hop, soul, and indie at the latest spot to blow up in the grungy TL.
Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.
Fruit Stand El Rio. 6pm-2am, free. DJs Carmen and Miranda spin funk, soul, and world beat. Plus: free oysters!
Richie Hawtin 103 Harriet; www.blasthaus.com. 9pm, $22.50. The techno mastermind formerly known as Plastikman spins alongside Magda and Hearthrob.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Lo-Gear Transfer. 9pm-2am, free. DJs TophOne and Pause spin hip-hop, punk 'n' roll, and electrotrash at this unofficial Critical Mass after-party. With bike films and $2 beers all night.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
Mission Bombay Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, $5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Remedy DNA Lounge. 10pm-4am, $15-20. Deep house and hip-hop.
Trigger 111 Minna Gallery. 9pm-2am, $10. Sets by Lilofee and the Hmmm, plus DJs Tokyo Connection and Ryan Poulsen, and a bunch of artists and fashion designers. So glam, so hot right now.
Your Latest Crush House of Shields. 9pm-2am, $4. Indie pop, twee, post-punk, and electro: otherwise known as the kind of music cute girls like. Get on it, Jethro!





BAY AREA
Kingman's Lucky Lounge 9pm-2am, free. Diverse dance music spun by rotating DJs.
Testify! Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

SATURDAY 31

ROCK/BLUES/HIP-HOP
Blue Turtle Seduction, On the One, Montana Slim Independent. 9pm, $15.
Bootsy Collins and the Hardest Working Band, Bobby Byrd Band, Escapism, Freekbass, I-Candi, DJizzzle, Zionplanet 10, Fred Wesley Fillmore. 9pm, $42.50. "Tribute to the Godfather of Soul."
Cwachimoe, Break, Xipper Parkside. 3pm, free.
Damage Inc, Hail Satan, Children of the Damned, Electric Funeral Red Devil Lounge. 8pm, $12.
Drunken Hu, Evildoers, Small Change Romeos Hotel Utah Saloon. 9pm, $7.
Dub FX 12 Galaxies. 9pm, $12.
Four Tet, Maus Haus, Sensitive Men (With Feelings) Mezzanine. 8pm, $15. CreativeMindsSF Art Show.
Freak Accident, Crowsong, Groovy Judy El Rio. 9pm, $7.
Gator Alley Band, Hot for Teacher, Izzy Osbourne, Refugee Slim's. 8:30pm, $16.
Heavenly States, Sistas in the Pit, Dimes Bottom of the Hill. 10pm, $10.
Lebo, Forest Sun, JP Cutler Band Cafe du Nord. 9pm, $16. See Picks, page 20.
New Monsoon, Albino Great American Music Hall. 9pm, $20.
Nokturne, Nuclear Devastation, Vietus Mortuus, Necrite Knockout. 10pm.
Rogues Plough and Stars. 9pm.
Earl Thomas Biscuits and Blues. 8 and 10pm, $20.
Topaz, Mudphonic, Wil Blades Boom Boom Room. 9:30pm, $12.
Trashed Idols, Kegels, Banda Newsense Parkside. 9pm, $6.
Troublemaker, Memphis Murder Men Annie's Social Club. 9pm.
20 Minute Loop, Tartufi, Yes oh Yes Hemlock Tavern. 9:30pm, $7.

BAY AREA
Autonomous Region, HOE, Fainting Goats Starry Plough. 9:30pm, $9.
Choptops, Badmen, Infamous Swanks Uptown. 9pm, $10.
Heathen, Hatchet, Virulent Death, Meltdown 924 Gilman. 8pm, $5.

JAZZ/NEW MUSIC
Nefasha Ayer Red Poppy Art House. 8pm, $15.
Ron Carter, Badal Roy, Lenny White Palace of Fine Arts, 3301 Lyon; (866) 520-5299. 8pm, $25-56. "Miles from India." See "Nuclear fusings," page 28.
Kenny Barron Trio Yoshi's SF. 8pm, $24; 10pm, $20. Through Sun/1.
Kim Nalley and the Johnny Nocturne Band Jazz at Pearl's. 8 and 10pm, $30.
Pascal Boker Band Savanna Jazz. 7:30pm, $5.
Proteges of Hyler Jones Shanghai 1930. 8pm.
Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.
Richard Cheese and Lounge Against the Machine Bimbo's 365 Club. 9pm, $35.
Ricardo Scales Top of the Mark. 9pm, $10.
Vienna Teng Noe Valley Ministry. 8:15pm, $22.
Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA
George Cotsirilos Jazz Trio Albatross Pub. 9:30pm, $3.
Jinx Jones Trio Jupiter. 8pm, free.
Jules Broussard Quartet Anna's Jazz Island. 8pm, $14.
Tom Scott Yoshi's. 8 and 10pm, $24. Also Sun/1.
"2nd Annual Middle School Invitational" Jazzschool. 7pm, $5.

FOLK/WORLD/COUNTRY
Brass Menazeri Rickshaw Stop. 9pm, $8-10. "Three Kinds of Stupid Job Fair and Dance Party."
Bobby Caldwell Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8 and 10:30pm, $45. Through Sun/1.
Dave Lionelli and the Butter Band Café Royale, 800 Post; 641-6033. 8pm, free.

BAY AREA
La Peña Community Chorus La Peña Cultural Center. 8pm, $17.
Refugees Freight and Salvage Coffee House. 8pm, $19.50.
Samba Ngo Ashkenaz. 9:30pm, $12-15.
Tippy Canoe and the Paddlemen Speisekammer, 22424 Lincoln, Alameda; (510) 522-1300. 9pm.
"West Coast ZonerJam II" Jerry Garcia Amphitheater, John McLaren Park, 45 Shelley; 831-5500. 11:45am-6pm, free.

DANCE CLUBS
Bruno's 10pm-2am, $10. DJ Daymitreeus spins old school hip-hop, yo.
Cross Over Club Six. 10pm-3am. Mr. E and Chicken Scratch spin club bangers, reggae, and dancehall in the basement, while A-Ron, Boogie Brown, Strategy, and Junot spin hip-hop up top.
4OneFunktion Elbo Room. 10pm-2am, $5-10. Join the 4onefunk Band and DJs B. Cause, Mista B, and DJ Saurus for a funktastic good time.
Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Funkside Nickie's. 10pm-2am, $5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Jump Off El Rio. 3pm. DJs Edaj, Black Nda Light, Ryan, and Maze spin at this benefit for the NectArena Women's Performance Stage at Pride.
Mighty Breaks Mighty. 10pm-4am, $10-50. Finnish breakbeat kingpin Rico Tubbs spins, with openers Murphstar, Mancub, Samira, Ding Dong, Deckard, and Smoove.
Show and Tell V.4 Amnesia. 9pm, $10-15. The Stars and Garters Theatre Co bring you puppets, girls, antics, fables, and foibles. And that can't be all bad — you caught the "girls" part, right?
El Superritmo Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

BAY AREA
Magic Milkcrates Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.
Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.
Smoove Saturdays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, $5-10. Future funk, neo-soul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.
Triple Threat DJs Shattuck Down Low. 9:30pm, $10. Vinroc, Apollo, and Shortkut spin hip-hop, breaks, and global classics.

SUNDAY 1

ROCK/BLUES/HIP-HOP
Lloyd Gregory, Fred Ross Biscuits and Blues. 8 and 10pm, $15.
K. Lloyd, Aerial Ruin, Covetous Woe Parkside. 8pm, $6.
Superdrag, Birdmonster, Truxton, DJ Jeff Bottom of the Hill. 9pm, $20. Also Tues/2. See Picks, page 20.

BAY AREA
REM, Modest Mouse, National Greek Theatre, Gayley Road at Stadium Rim Way, Berk; 421-TIXS. 5pm, $39.50-89.50. See "Winking at REM," page 26.

JAZZ/NEW MUSIC
"Dave Mihaly's *4x6=The Garden in the Dunes Quartet* for Four Guitars" Musician's Union Hall, 116 Ninth ST; 905-4425. 7:30pm, $8-10.
Kenny Barron Trio Yoshi's SF. 7pm, $24; 9pm, $20.



The Long Blondes

PREVIEW When the Long Blondes arrived in November 2006 in fits of preening twirls and smoldering pouts with the decadent disco/new wave revamps of *Someone to Drive You Home* (Rough Trade), we'd at last found worthy successors to Pulp's lip-gloss-and-sweat–smeared velvet crown. Fronted by the risky, romantic Kate Jackson, the Sheffield, England, quintet proved to be just as adept at intertwining the tawdry with the chic as their hometown forerunners, delivering laser-precise details of the dating scene while making the blood rush with every dirty dalliance and morning-after sound. Amid the snappy glam guitars, ice-sparkling synths, and jitter-pop rhythms, Jackson peered into the dance floors and singles bars and narrated back with a furious mix of exhilaration, lasciviousness, and cool detachment. Love's a dangerous game with the Long Blondes, but pity the poor fool who doesn't join in the frantic romp. When they sang promises of "Giddy Stratospheres" on the disc's unstoppable Blondie-esque highlight, who could deny themselves such steamy, limb-tingling rapture?

Having recently re-emerged with the darker, rougher-edged *Couples* (Rough Trade), the Long Blondes remain just as committed to the hot-'n'-flustered/couldn't-be-bothered dynamic as they were before, and the Pulp/Blondie parallels hold true as well. On this go-round, however, there's more menace to their nightclub trawling. Tracks such as "Round The Hairpin" skulk and creep with post-punk hypnotics recalling the likes of the Au Pairs, while the skeletal throb of "Too Clever By Half" offers spooky minimalist-disco deserving of the Italians Do It Better label. But for all their newfound experimentalism, the group has kept its flair for penning liberating live-wire pop anthems firmly tucked in its front pockets. "Falling in love is hard," Jackson reveals on "The Couples." "Writing a love song is even harder." Perhaps, but the Long Blondes have the lust-song thing down. **(Todd Lavoie)**

THE LONG BLONDES With Social Studies. Mon/2, 8 p.m., $15

Great American Music Hall, 859 O'Farrell, SF. (415) 885-0750, www.gamh.com

Music For Bowlers Café Royale, 800 Post; 641-6033. 6pm, free.
Nice Guy Trio, Sameer Gupta Red Poppy Art House. 7pm, $10-12.
Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.
SF High School All-Stars, Miguel Zidon Herbst Theatre, 401 Van Ness; (866) 520-5299. 7pm, $10-15. "Jazz Generations: The Music of Wayne Shorter."
"Savanna Jazz Jam Session" Savanna Jazz. 7:30pm, $5.
Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, $5.

BAY AREA

Cascada Anna's Jazz Island. 8pm, $10.
Tom Scott Yoshi's. 7 and 9pm, $24.

FOLK/WORLD/COUNTRY

Bobby Caldwell Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 7pm, $40.
Gold Diggers, Milville Plains Parkside. 5pm, free.
"Israel in the Gardens" Yerba Buena Gardens, 760 Howard; 543-1718. 11am-5pm, free.
Misisipi Rider Bird and Beckett, 653 Chenery; 586-3733. 4:30pm, free.

BAY AREA

Charity Kahn and the Jamband Ashkenaz. 3pm, $4-6.
Tom Rush Freight and Salvage Coffee House. 8pm, $31.50.
Soul Sanctuary Ashkenaz. 10:30pm.
"Starry Irish Music Session" Starry Plough. 8-11pm. With Shay Black.

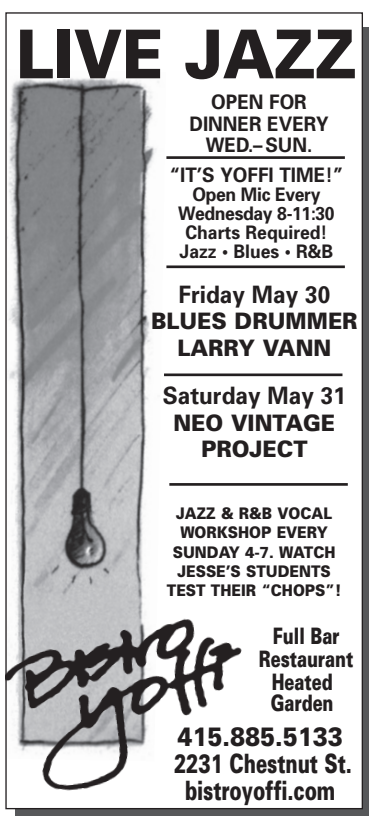
DANCE CLUBS

Club Havana Jelly's. 4pm, $10. Live salsa by Karabali, puls DJ Luis Medina and great Cuban BBQ.
Dub Mission Elbo Room. 9pm-2am, $6. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and B-Love.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, $12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
Industry Night Madrone Lounge. 4pm-2am, free. Half off booze for anyone in the bar, club, or restaurant biz.

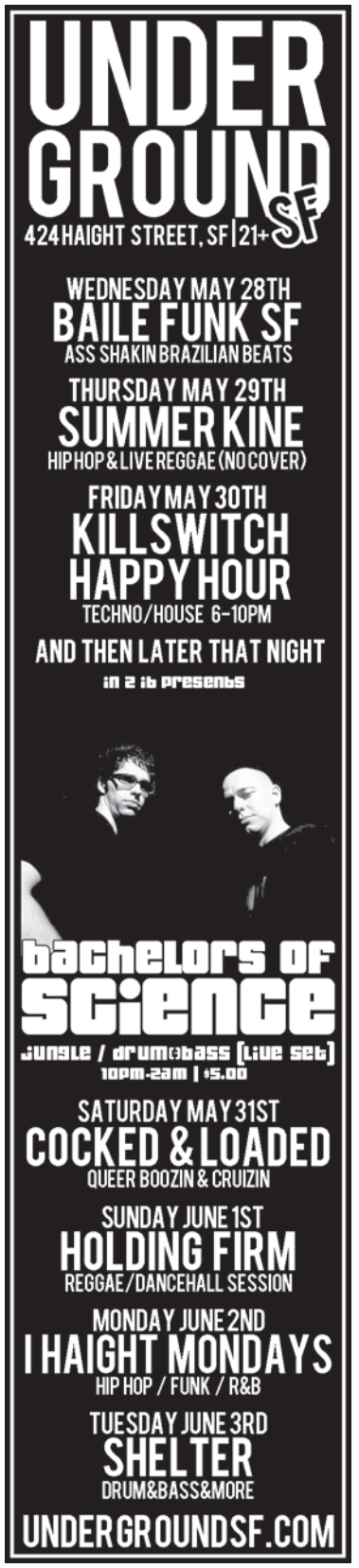
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SUN/1
DANCE CLUBS
CONT››

Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio. 3pm. Live set by Rumbache, plus free BBQ and dance lessons.
» **Shuckin' and Jivin'** Knockout. 9pm-2am, free. DJs Dr. Scott and Oran spin rock 'n' roll, doo-wop, jive, stomp, and bop.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

BAY AREA
Bodirock One Nation Dance Party Ashkenaz. 7pm-midnight, $7-10.

» **King of Kings** Shattuck Down Low. 8pm-2am, $6-8. Smoke-One and Common Sensi play reggae, dancehall, roots, and lovers' rock.
Noches de Vudu Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451- 4677. 9pm, free. Salsa, samba, reggaetón, and Latin hip-hop with DJ Erick Santero and rotating DJs.

MONDAY 2

ROCK/BLUES/HIP-HOP
Chevelle, Sick Puppies Fillmore. 8pm, $25.
Ed Harcourt and Band, Bright Brown Cafe du Nord. 8pm, $14.
Knobody, Resonators, Himp C, LCA, DJ Bluntmaster Elbo Room. 9pm, $5.

» **Long Blondes, Social Studies** Great American Music Hall. 8pm, $15.
» **Superdrag, Birdmonster, Cold Hot Crash, DJ Jeff** Bottom of the Hill. 9pm, $20.

JAZZ/NEW MUSIC
Contemporary Jazz Orchestra Jazz at Pearl's. 8 and 10pm, $10.
Ken Berman Trio Yoshi's SF. 8pm, $15.

BAY AREA
El Cerrito High School and Portola Middle School Jazz Ensembles Yoshi's. 8pm, $15; 10pm, $10.

FOLK/WORLD/COUNTRY
"I Don't Like Mondays" Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.

Lost Weekend Biscuits and Blues. 8 and 10pm, $15.

BAY AREA
"Community Song Circle" Freight and Salvage Coffee House. 8pm, $5.50.
"Traditional Irish Music Session" Starry Plough. 9pm, free.

DANCE CLUBS
Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Club Camille(s) Beauty Bar. 10pm-2am, free. Classic-era drunk rock.
Club Dread Club Six. 9pm-2am, $10. Reggae, brah!
» **Death Guild** Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark dance club.

» **Dollar Monday** El Rio. 9pm-2am, $2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs $2? 'Cause the PBRs are $1 a can! Dollah, dollah bill, y'all!
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
I Haight Mondays Underground. 9pm-2am. Jupiter Henry and Freddie Future spin hip-hop.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Mix Julie's Supper Club, 1123 Folsom; 861-0707, juliessupperclub.com. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com.
Music on Vinyl Café Royale, 800 Post; 441-4099. 6-8pm. DJ Bob Harp explores the old ways.

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FRI 5/30 — EARLY — 6PM FREE / KUSF HAPPY HOUR DEEJAYS / LATER — 9:30PM $6 / ANAVAN (LA) / CASY & BRIAN / ATTRACTIVE & POPULAR
SAT 5/31 — 20 MINUTE LOOP — 9:30PM $7 / TARTUFI / YES OH YES
SUN 6/1 — DJ VANILLA GORILLA — 9PM FREE
TUE 6/3 — MOE! STAIANO — 9:30PM $5 / HOLLY CAUST / PINK CANOES
WED 6/4 — SHANNON & THE CLAMS / LIGHT LEAKS / GOO! — 9:30PM $5
THUR 6/5 — OVERVIEW — 9:30PM $7 / LEMON SUN / VAUXHAUL BROADCAST
FRI 6/6 — CLIPD BEAKS — 9:30PM $6 / MUTE ERA (MINNEAPOLIS) / BATMAN VS. PREDATOR
SAT 6/7 — CASIOTONE FOR THE PAINFULLY ALONE / FOOT FOOT / FOX PAUSE — 9:30PM $8
SUN 6/8 — SHUTEYE UNISON — 9:30PM $5 / (MEMBS. RUM DIARY) / WINTER BIRDS

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★Fri 5/31 — 3PM FREE — HAPPY HOUR SHOW / CWACHEMOE / BREAK / XIPPER
9PM $6 — TRASHED IDOLS / THE KEGELS / BANDA NEWSENSE
★Sat 6/1 — 5PM FREE — TWANG SUNDAY / THE GOLD DIGGERS / MILVILLE PLAINS
8PM $6 — K. LLOYD (KIRK FISHER OF BUZZOVEN) / AERIAL RUIN / COVEOUS WOE
★Tue 6/3 — 8PM $5 — CHINESE BOOKIE / EL TEN ELEVEN / TBA
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Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

BAY AREA

Hubba Hubba Uptown. 8pm, $5. Live burlesque revue with Bombshell Betty, the Burlesqueteers, Tricksie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, and more.
Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Eclectic downtempo beats with DJ Daniel Imani. For service industry workers.
Three Day Weekend Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. DJ C-Moses spins local favorites. $1 oysters all day.

TUESDAY 3

ROCK/BLUES/HIP-HOP

Chris "Kid" Anderson Biscuits and Blues. 8 and 10pm, $15.
Chinese Bookie, El Ten Eleven Parkside. 8pm.
Cool Kids, Pacific Division Independent. 9pm, $18.
Mad Sin, Koffin Kats, Brigitte Handley and the Dark Shadows Slim's. 8pm, $15.
Moe! Staiano, Holly Caust, Pink Canoes Hemlock Tavern. 9:30pm, $5.
My Revolver, Stone Foxes, Flag Poles Bottom of the Hill. 9pm, $8.
October Allied, Shit Kickers, King City Knockout. 10pm, $6.
Ol' Cheeky Bastards, Stella Royale, Lucabrazzi, Plastic Saints El Rincon. 9pm.
Patient Zero, Ari Metz, Ferocious Few El Rio. 9pm.
Shitkickers Knockout. 10pm, $6.

BAY AREA

Mr. Gnome, Sleepy Boy Moe, Bad Hand Stork Club. 9pm, $5.

JAZZ/NEW MUSIC

Don Byron Bug Music Sextet Yoshi's SF. 8pm, $18; 10pm, $14. Also June 4.
Ricardo Scales Top of the Mark. 7pm, $5.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, $12.
Vince Lateano Trio Savanna Jazz. 8pm, $5.

BAY AREA

Nicolas Bearde Yoshi's. 8pm, $18; 10pm, $12.
"Jazzschool Tuesdays" Jupiter. 8pm, free.
"Singers' Open Mic with Ellen Hoffman" Anna's Jazz Island. 8pm, $5.

FOLK/WORLD/COUNTRY

Boca do Rio Elbo Room. 9pm, $7.
Brooke Fraser, William Fitzsimmons Cafe du Nord. 8pm, $15.
Dr. Loco Intersection for the Arts, 446 Valencia; www.theintersection.org. 8pm, $10-25. "Boleros Bonitos and Rancheras Romanticas." See Picks, page 20.
Matt Wertz, Thad Cockrell Swedish American Hall, 2170 Market; 861-5016. $7:30pm, $15.

BAY AREA

Gerard Landry and the Lariats Ashkenaz. 8:30pm, $10.
Lost Weekend Freight and Salvage Coffee House. 8pm, $18.50.

DANCE CLUBS

Argus Lounge 9pm-1:30am, free. DJs Rocka Ravi and Turkey Bacon spin punk rock and the like. I want to take this moment to say that the words "turkey" and "bacon" should never be used in the same sentence.
Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, $5. Local MCs and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Cat Club. 9pm, free. Rock 'n' roll for inebriated primates like you.
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Nickie's 9pm, $5. Middle Eastern remixes.
Shutter 330 Ritch. 10pm, free. DJs Nako and Omar spin post-punk, goth, indie, and more. Go on and put your dark eyeliner on.
Soul Afrique John Colins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ RasCue and rotating residents Madison, Wizzkey, and Marcella.

BAY AREA

Flood Night Kingman's Lucky Lounge. 9pm-2am. Eclectic downtempo beats with DJ Flood.
Zero Worship Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freakbeat, garage, punk, and new wave. $2 well drinks with valid student ID. **SFBG**

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FRI 5/30 9:00 pm $13 $10 students	PARISIAN CAFÉ MUSIC OF THE '20s & '30s **BAGUETTE QUARTETTE** 8:00 pm Parisian dance lesson with Persephone
SAT 5/31 9:30 pm $15 $12 students	AFRICAN **SAMBA NGO** *Fiery Congolese dance music*
SUN 6/1 11:00 am $5-$20 sliding scale	BENEFIT FOR ASHKENAZ **SOUL SANCTUARY DANCE** *Freestyle community dance – reggae, soul, funk, R&B, more*
SUN 6/1 3:00 pm $6 adults / $4 kids	"SUNNY SUNDAYS" KIDS' SHOW **CHARITY KAHN & THE JAMBAND**
SUN 6/1 7:00 pm $10 $7 students	FUNDRAISER **BODIROCK ONE NATION DANCE PARTY** *Reggae, hip-hop, house, soca, more*

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Dubious Ranger

FRIDAY, 5/30 · 9 PM $8 TIX AT TICKETWEB
SENTINEL
The Blind
Aaron Stone

SATURDAY, 5/31 · 9 PM $7 TIX AT TICKETWEB
DRUNKEN HU
Evildoers
Small Change Romeos

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$13 ADV

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9PM DOORS
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RAD KIDUS
UNDAH P
RAS NDU
BRIMSTONE
MISTAH MAJAH P
MC ROCKY BAILEY
MR. MAJESTIC
RAJAH MUFFIN
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8PM DOORS
JILL TRACY
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7PM DOORS
BILAL
B'NAI REBELFRONT
DJ SAKE 1
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8PM DOORS
PATO BANTON
& THE MYSTIC ROOTS BAND
TOMORROW'S BAD SEED
DJ MR.E · $18 ADV; $20 DOOR


THU. JUNE 26 8PM DOORS
THREE PLUS
ALOHA BREWED
MANGO KINGZ
$25 ADV; $30 DOOR


WED. JULY 9
8PM DOORS
45 GRAVE
NEW THRILL PARADE
VINSANTOS
NEZZY IDY
$9 ADV; $13 DOOR


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BELLA MORTE
EVERYTHING GOES COLD
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THU	MAY	29	9PM BONG-RA
FRI	MAY	30	9PM BOHEMIAN CARNIVAL
SAT	MAY	31	10PM SLIDE INTO SUMMER
SUN	JUN	01	8PM THRILL KILL KULT
THU	JUN	05	9PM MARLON ASHER
FRI	JUN	06	10PM CREAM
SAT	JUN	07	9PM NEW WAVE CITY
WED	JUN	11	8PM JILL TRACY
FRI	JUN	13	10PM ESCADALO
SAT	JUN	14	9PM BOOTIE
SUN	JUN	15	9PM BILAL
THU	JUN	19	8PM PATO BANTON
FRI	JUN	20	9PM HUBBA HUBBA REVUE
SAT	JUN	21	9PM POP ROXX
THU	JUN	26	9PM ISLAND SUMMER JAM
FRI	JUN	27	9PM CREAM
SAT	JUN	28	9PM BOOTIE

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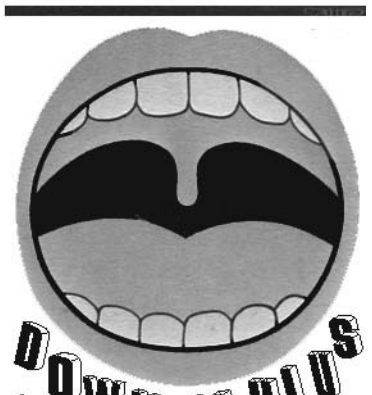
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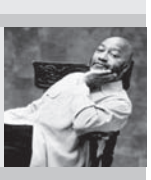
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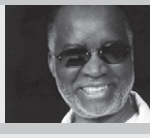


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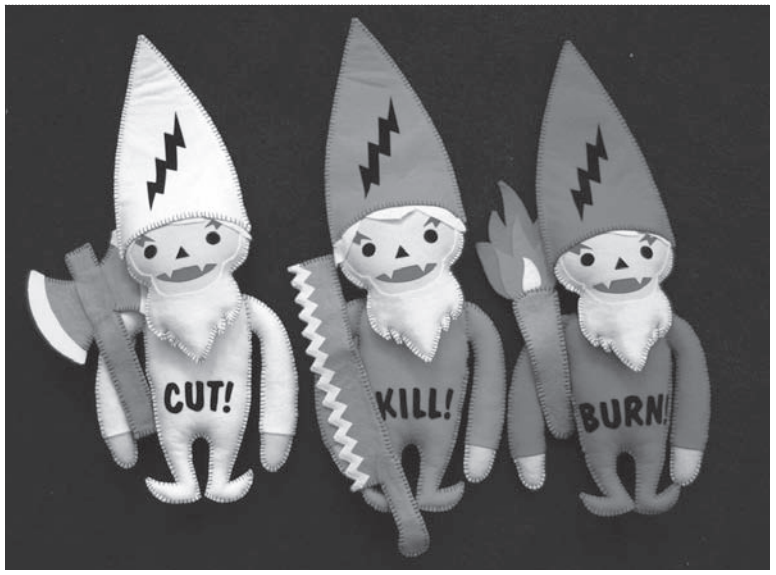
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"Tree Show IV"

PREVIEW In Shel Silverstein's 1964 classic book, *The Giving Tree* (HarperCollins), a self-sacrificing tree hands itself off to a boy — surrendering its shade and its lumber — until it ultimately ends up just a stump for the now-old man to sit on and die. You don't have to be a tree hugger to know that everything from the air we breathe to the paper we print on wouldn't exist without them.

For the fourth consecutive year, the San Francisco branch of Giant Robot presents "Tree Show," a fundraising exhibition with a portion of the sales benefiting Friends of the Urban Forest. It includes mostly two-dimensional pieces by more than 40 artists who work mainly in the street-art and comic-book graphic style GR is known for supporting. Check out Deth P Sun's painting with his trademark Orphan Annie–eyed warrior kitty in a grim, gray forest, and collage artist Alexis Mackenzie's vintage-lady-as-lupine-shrub, embellished with butterfly blooms. François Vigneault contributes an ink-and-watercolor image of a huge tree getting a scooter ride in the rain, and Cupco makes three nasty forest lumberjack elves ("Cut! Kill! Burn!") out of stuffed felt.

GR founder Erik Nakamura writes in an e-mail that the gallery-store came up with the show concept years before eco-movement causes became so ubiquitous. "We like trees, and we felt, just for a second, it would be great to turn people onto trees," he explains. That second has obviously been extended, since Nakamura has noticed that many of the participating artists continue to paint tree images even after the exhibitions. And why not? "It's a big part of their art supplies!" he adds. So pick out an affordable work of art for your home and help plant more trees in San Francisco — a happier dynamic for artists and arbors alike. **(Stacy Martin)**

TREE SHOW IV Through June 18. Mon.–Fri., 11:30 a.m.–8 p.m.; Sat. 11 a.m.–8 p.m.; Sun., noon–7 p.m. Giant Robot SF, 618 Shrader, SF. Free. (415) 876-4773, www.gr-sf.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, including museums, go to sfbg.com.

GALLERIES

OPENING

Academy of Art University Galleries 601 Brannan; 1-800-544-ARTS. Daily, 10am-6pm. "2008 Annual Spring Show," group show. Through Aug 1. 79 New Montgomery; www.academyart.edu. Mon-Fri, 9am-6pm; Sat, 9am-5pm. "Pastiche," group show . Through July 31. 625 Sutter; 274-2229. Mon-Fri, 8am-5pm; Sat, 10am-5pm. Photographs by Debbie Nguyen and paintings by Jean Elston (reception June 5, 5:30-7:30pm). May 31-June 29. 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Oil paintings by Hyun-Jin Jung (reception June 5, 5:30-7:30pm). May 31-June 29. "Sacred Space," multi-media installation by Isabel Rafferty (reception June 6, 5:30-7:30pm). May 31-June 29.

African American Art and Culture Complex 762 Fulton; 922-2049. Mon-Sat, noon-5pm. "My Legacy: A Survey of Chukes' Work," sculptures and paintings by Michael Chukes. Through Sept 5. "Gonna Lay My Burdens Down," paintings by Milton Bowens (reception Thurs/29, 6-8pm). May 29-Sept 5.

Caldwell Snyder 341 Sutter; 296-7896. Mon-Sat, 10am-6pm. "Third Time," works by José Gonçalves. Through Sat/31. Landscape paintings by Mark Beck (reception June 5, 5-7:30pm). June 1-30. Recent watercolor paintings by Gary Bukovnik (reception June 14, 4-6pm). June 1-14.

Element Lounge 1028 Geary; www.element-lounge.com. "Make the Walls Dance!," works by Robert Harris and Mike Kjolhaug; music by Truth Live and DJ Dojah. Thurs/28, 8pm-2am; $5. One night only.

Gregory Lind Gallery 49 Geary, fifth floor; 296-9661. Tues-Sat, 10:30am-5:30pm. "Road Works," paintings by Karla Wozniak (reception June 5, 5-7:30pm). June 3-28.

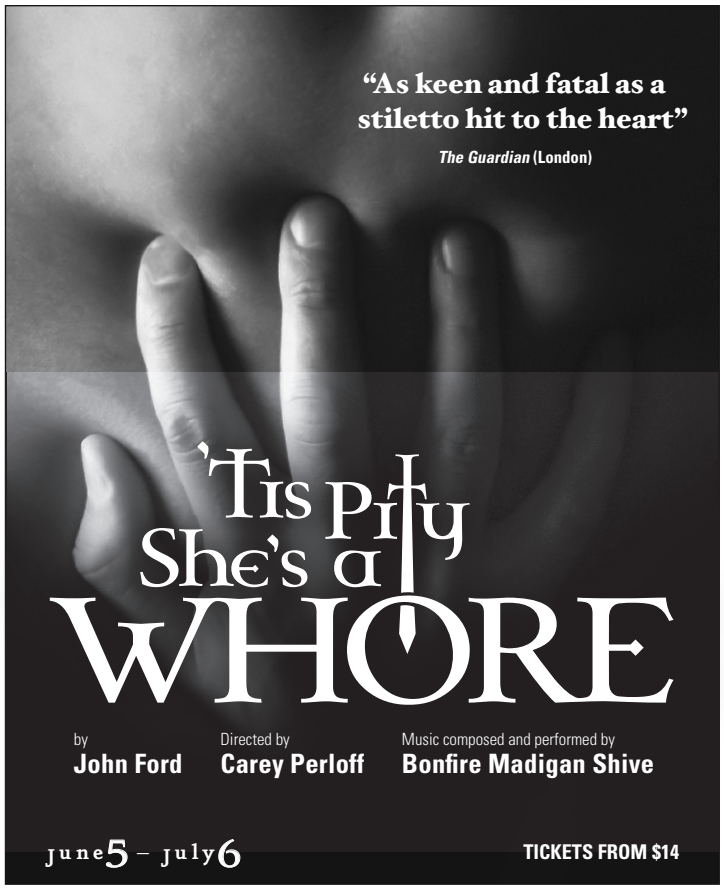
Himmelberger Gallery 445A Sutter; 391-8383. Mon-Wed, Fri-Sat, 10am-5:30pm; Thurs, 10am-8pm. "Different Voices," sculptures, paintings, and watercolors by Oleg Drobitko. Through Sat/31. "Looking Forward," group show. June 1-30.

The Lab 2948 16th St; 864-8855. Wed-Sat, 1-6pm. "Alterations," works by Francesca Pastine (reception Fri/30, 6-9pm). May 28-June 14.

CONTINUES ON PAGE 46 ››

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GALLERIES

CONT››

Meridian Gallery 535 Powell; 398-7229. Tues-Sat, 11am-5pm. Paintings, drawings, and photograms by Kevan Jenson; sculptures and works on paper by Bruce Hasson. May 31-July 26.
Octavia's Haze 498 Hayes; 255-6818. Wed-Sat, noon-6pm; Sun, noon-5pm; and by appt. Works by James Michalopoulos. Ongoing.
San Francisco Center for Psychoanalysis 2340 Jackson; 563-3366. Mon-Fri, 9am-4pm. "An Evening of Art IV," group show (reception Fri/30, 6-9pm). June 2-23.
SomArts Cultural Center Main Gallery 934 Brannan; 864-4126. Tues-Fri, 2-7pm; Sat, 1-5pm. "American Idyll (The GAPA Show 2008)," group show by members of the Gay Asian Pacific Alliance. Sun/1, 6pm. One night only.
Triangle Gallery 47 Kearny, fifth floor; 392-1686. Tues-Sat, 11am-5pm. "100 Years of Chinese Art at the Triangle Gallery," retrospective curated by Wylie Wong and Jack Van Hiele. June 3-July 26.

BAY AREA

Artisans Art Gallery 853 Fourth St, San Rafael; 460-5208. Tues-Sat, 11am-6pm. "Rising Stars," 17th annual Marin County high school group. Through Fri/30. "Americana: The Fine Art of Nostalgia," juried group show (reception June 13, 6-8pm). June 3-28.
Asian Resource Gallery 310 Eighth St; (510) 287-5353, ext 473. Mon-Fri, 9am-5pm. "Struggles--Oakland Youth's Point of View," photographs by members of Asian/Pacific Islander Youth Promoting Advocacy and Leadership (reception Thurs/29, 6pm). Through June 30.
Eclectix Store and Gallery 7523 Fairmount, El Cerrito; (510) 364-7261. Wed, noon-8pm; Thurs-Sat, 10am-6pm; Sun, 10am-3pm. "Surreal Souls, Portraits, and Allegories," group show (reception Fri/30, 7-9pm). May 30-June 29.
Gatehouse Gallery Di Rosa Preserve: Art and Nature, 5200 Carneros Hwy 121, Napa; (707) 226-5991. Tues-Fri, 9:30am-3pm. "Tales of Power," thematically customized automobiles as sculpture by Lewis deSoto (reception Sat/31, 6-8pm). May 31-July 19.
Marin French Cheese Factory 7500 Red Hill, Petaluma; (707) 762-6001. Fri-Sun, 1-5pm. "21 Days of Black Rock City," group show of large-format photographs (reception Sun/1, 1-5:30pm). May 30-Aug 3.
Montclair Gallery 1986 Mountain, Oakl; (510) 339-4286. Wed-Sun, noon-5pm. Photographs by Greta and Manu Schnetzler (reception Sat/31, 2-4pm). Through July 31.
O'Hanlon Center for the Arts 616 Throckmorton, Mill Valley; 388-4331. Tues-Sat, 10am-2pm; and by appt. "The Third Dimension: Contemporary Sculpture at O'Hanlon Center for the Arts," juried group show. Through Thurs/29. "Thousand Facets of Wabi-Sabi," juried group show (reception Tues/3, 6-8pm). June 3-26.
Photolab 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 9am-6pm; Sat, 10:30am-2:30pm. "Introductions: Portraits of Palestinians from the Nablus and Jenin Regions," photographs by Larisa Shaterian (reception Sat/31, 6-8pm). May 31-July 12.
Sanchez Art Center 1220 Linda Mar, Pacifica; (650) 355-1894. Fri-Sun, 1-5pm. Open studios. Sat/31, 1-5pm. One day only.

ONGOING

American Institute of Architects SF Gallery 130 Sutter, suite 600; 362-7397. Mon-Fri, 9am-5pm. "AIA San Francisco Design Awards," showcase of award-winning Bay Area architectural firms. Through Fri/30.
ARTworkSF 49 Geary, suite 234; www.artworksf.com. Tues-Sat, noon-5:30pm. "What Goes Around," group show. Through Sat/31. San Francisco International Arts Festival group show. Through June 8.
Café Royale 800 Post; 441-4099, www.caferoyale-sf.com. Mon-Thurs, Sun, 4pm-midnight; Fri-Sat, 4pm-2am. "Give Me a Sign," photographs by Klea McKenna. Through Sat/31.
California College of the Arts Wattis Institute for Contemporary Arts 1111 Eighth St; www.cca.edu. Tues, Thurs, 11am-7pm; Wed, Fri-Sat, 11am-6pm. "Passengers," works by Gareth Moore. Through Sat/31.
Chandler Fine Art 170 Minna; 546-1113. Mon-Fri, 9am-6pm; Sat, 10am-5pm. Works by Jesse Allen. Through Fri/30.
Collectively Grasp 850 Greenwich; 673-3744. Wed, noon-6pm. "Organic Tranquility," natural wood sculpture group show. Through Sat/31.
D-Structure 520 Haight; 252-8601. Mon-Sat, 11am-8pm; Sun, noon-6pm. "Antique Roadshow (Rarity Bazaar)," works by TenFold, ZenTen, and Ian Hill. Through Mon/2.
871 Fine Arts 49 Geary, suite 235; 543-5155. Tues-Sat, 10:30am-5:30pm. "Paper Dreams," collages and assemblages by Sandra Ortiz Taylor. Through Sat/31.
Fecal Face Dot Gallery 66 Gough; www.fecalface.com/gallery. Wed, 3-8pm; Sun, noon-6pm. "Savage Whiskers," collaboration between Jessica Cusik and Alexis Mackenzie . Through June 4.
Femina Potens Gallery 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. "I Touch Myself," group show celebrating National Masturbation Month. Through Sun/1.
Fifty24SF Gallery 252 Fillmore; 252-9144. Thurs-Fri, noon-7pm; Sat-Sun, 1-7pm. "RockFace D'Arm," works by Armsrock and D'Face; "Orchestrated Oddities," works by Brian Barneclo, Romanowski, and Sean Somers. Through Thurs/29.
Frey Norris Gallery 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "American Debut," silicone-on-canvas works by Inkie Whang. Through Sun/1.
Frankee Uno San Francisco 1221 Divisadero; 409-1221. Mon-Fri, 11am-7pm; Sat, 10am-5pm. "Tangle," works by Sita Rupe. Through Sun/1.
Gallery 16 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. "When Hell Freezes Over," works by Lauren Davies. Through Sat/31.
Hang Art 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Tracery and Inscription," paintings by Derek Nunn. Through Sat/31.
Hang Art Annex 567 Sutter; 544-0610. Tues-Sat, 10am-6pm; and by appt. "Close to Focus," works by Nicole Hayden, Phillipe Jestin, and Hugo Kobayashi. Through Sat/31.
Iceberger Gallery 3150 18th St, no. 109; 225-8392. Call for hours. "Sunday Painting," works by members of the Apenest collective. Through Sun/1.
Icthus Gallery 1769 15th St; 425-8863. Mon-Fri, 10am-5pm; and by appt. "The Fantastic Solution to Global Warming and Other Conundrums," works by Pete Ippel. Through Sat/31.
In Color 2 2475 Third St, suite 251; 861-3997. Mon-Fri, 9am-6pm. "Susquehanna," photographs by Johanna Case-Hofmeister. Through Fri/30.
Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. "Thick Air Method," works by Saskia Leek. Through Sat/31.
Jancar Jones Gallery 965 Mission, suite 120; www.jancarjones.com. Thurs-Sat, noon-6pm; and by appt. Paintings by Gina Borg. Through Sat/31.
Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. "New York: Here and Now," works by Sonya Sklaroff. Through Sat/31.
Katz Snyder Gallery Jewish Community Center of San Francisco, 3200 California, second floor; 292-1233. Mon-Thurs, 8am-10pm; Fri-Sun, 8am-6pm. "The Backlit World," picture-stories and drawings by Ben Katchor. Through Fri/30.
Limn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "The Perils of Morality," works by Lynn Criswell; new works by Diane Jacobs. Through Sat/31.
Little Tree Gallery 3412 22nd St; 643-4929, www.littletreegallery.com. Thurs, 3-8pm; Fri-Sat, noon-8pm; Sun, noon-6pm. "The Master's Tools (Decay Goes Both Ways)," works by Lacey Jane Roberts. Through Sat/31.
Mark Wolfe Contemporary Art 49 Geary, suite 200; 369-9404. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm. "8," paintings by Alessandro Busci. Through Fri/30.
Modernism West/Foreign Cinema 2534 Mission; 541-0461. Call for hours. "Prints and Tapestries from 1965-2007," works by Mel Ramos. Through Sun/1.
Needles and Pens 3253 16th St; 255-1534, www.needles-pens.com. Thurs-Sun, noon-7pm. "Oceans of Potions," group show. Through Sun/1.
New Langton Arts 1246 Folsom; 626-5416. Daily, 1-7pm. "Once Within a Room," installation by Alejandro Cesarco; "Phantom Rosebuds," group. Through Sat/31.
111 Minna Gallery 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Circus," new paintings by Ferris Plock and Kelly Tunstall. Through Fri/30.
Pasquale Iannetti 565 Sutter; 433-2771. Mon-Sat, 10am-6pm. "From Cubism to Surrealism," prints by Giorgio de Chirico, Salvador Dalí, Max Ernst, Juan Gris, René Magritte, Pablo Picasso, Gino Severini, and others. Through Sat/31.
Precita Eyes Mural Arts and Visitors Center 2981 24th St; www.precitaeyes.org. Mon-Fri, 10am-5pm; Sat, 10am-4pm; Sun, noon-4pm. "Muralists on the Rise," student artwork; "May Is for Murals," Mural Awareness Month celebration. Through Sat/31.
Public Glass 1750 Armstrong; 671-4916. Tues-Fri, 9am-6pm. New works by Garren Doremus. Through Fri/30.
RayKo Photo Center 428 Third St; 495-3773, www.raykophoto.com. Tues-Thurs, noon-10pm; Fri-Sun, noon-8pm. Pinhole photography by Kath Kriesher and Rebecca Rome. Through Tues/3.
Robert Koch Gallery 49 Geary, fifth floor; 421-0122. Tues-Sat, 10:30am-5:30pm. "Broken Promised Land," large-scale color photographs by Shai Kremer. Through Sat/31.
Robert Tat Gallery 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. "20th Century Masters," works by the great photographers of the 20th century, including Imogen Cunningham, Walker Evens, Ralph Eugene Meatyard, and Edward Weston. Through Sat/31.
Skylight Gallery San Francisco Public Library, Main Library, 100 Larkin, sixth floor; 557-4277. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm; Sun, noon-5pm. "Charm School: Ill-Mannered Selections from the Schmulowitz Collection of Wit and Humor," etiquette books and materials. Through Sat/31.
Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. "Ghost Hesh," works by Daniel Tierney. Through Sat/31.
Stussy SF 1409 Haight; 701-7474. Call for hours. "Formerfunction," new stencil works by Adam 5100. Through Sat/31.
Suite Five Salon 305 Grant, suite 5; 362-5005. Call for hours. Paintings by Cornelia Schulz. Through Sat/31.
Sweet Inspirations 2239 Market; 621-8664. Sun-Thurs, 7am-11:30pm; Fri-Sat, 7am-12:30am. "All of Us--Yesterday, Today, and Tomorrow," paintings by S. Newman. Through Fri/30.
Toomey Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Collective Dissolve," works by Roni Feldman. Through Sat/31.
Varnish Fine Art 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm. "5 Year Anniversary Show," group exhibit. Through Sat/31.
Walter and McBean Galleries San Francisco Art Institute, 800 Chestnut; 749-4563. Tues-Sat, 11am-6pm. "Don't Trust Me," new works by Adel Abdessemed. Through Sat/31.
Warnock Fine Arts 49 Geary, suite 211; 677-4001. Tues-Sat, 11am-5:30pm; and by appt. "From Darkness to Light," group show of mezzotint prints by artists from more than 50 countries. Through Sat/31.

BAY AREA

Awaken Café 414 14th St, Oakl; (510) 381-3117. "Passing By" and "Life In Limbo," photographs by Mia Nakano. Through Mon/2.
Cricket Engine Gallery 499 Embarcadero, bldg 3, Oakl; (510) 835-1920, www.crickетengine.org. Sat-Sun, noon-4pm. "Separation, Alignment, Cohesion," installation by Jessica Cadkin. Through Sun/1.
A Different Day Gallery 1233 Solano, Albany; (510) 868-4904. Fri, 3-7pm; Sat-Sun, 11am-6pm; and by appt. "The Spring Showers," group show. Through Sat/31.
Frank Bette Center for the Arts 1601 Paru, Alameda; (510) 523-6957. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Ariel Suspension," group show; "Watercolor Student Showcase: Ariel Suspension," student group show. Through Sat/31.
Gallery Bergelli 483 Magnolia, Larkspur; (415) 945-9454. Daily, 10am-4pm. "Reflection," works by Sanjay Vora. Through Sat/31.
Giorgi Gallery 2911 Claremont, Berk; (510) 848-1228. Wed-Sun, 11am-6pm. Works by Judith Brownfield, James Hartman, and Nell Haskell. Through Sun/1.
Joyce Gordon Photography Gallery 406 14th St, Oakl; (510) 465-8928. Wed-Fri, 11am-7pm; Sat, 11am-6pm; Sun, noon-6pm. "Sol Show," photographs by Michael Johnson. Through Fri/30.
K Gallery Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 845-5060. Mon-Thurs, 6-9pm; Sat-Sun, 10am-5pm. "Printmakers in Paradise: Landscapes of the San Francisco Bay Area," group show. Through Fri/30.
Lucky Ju Ju Pinball Art Gallery 713 E Santa Clara, Alameda; www.ujuju.com. Daily, 9am-9pm. "Sacred Rose Family Circus," photographs of tattoo artists and their flash by Fred Speiser and David Wasserman. Through Sat/31.
Mercury 20 Gallery 25 Grand, Oakl; (510) 866-8808. Fri-Sat, noon-3pm; and by appt. "Reading History: Reconstructed Books," works made from discarded library materials by Mary V. Marsh; "The Dress Form Dialogues: Meditations on Beauty," works by Laura van Duren. Through Sat/31.
Mills College Art Museum 5000 MacArthur Blvd, Oakl; (510) 430-2164. Tues, Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. "MFA Exhibition 2008," group show. Through Sun/1.
Olive Hyde Art Gallery 123 Washington; (510) 791-4357. Thurs-Sun, noon-5pm. "Hidden Treasures/Local Talent IV," group show. Through Sat/31.
Well 4233 Telegraph, Oakl; (510) 653-4308. "Infernal Soundtrack," paintings by Fred Rinne. Through Sat/31. SFBG

stage



Actor Yves Jacques performs in writer-director Robert Lepage's solo show, *The Andersen Project*, inspired by the life and stories of Hans Christian Andersen — among other, more personal topics.
PHOTOS BY EMMANUEL VALETTE

Mixed doubles

Yves Jacques talks Robert Lepage and *The Andersen Project*

By Robert Avila
› a&eletters@sfbg.com

A new work by Robert Lepage is always a major event. In theater, the Quebecois director, actor, and filmmaker stands with the likes of Robert Wilson or Peter Sellars at the pinnacle of theatrical invention and global acclaim. Little wonder that, like Wilson and Sellars, Lepage has found opera a logical outlet for his extraordinary capacities and grand, all-encompassing visions. (His last Bay Area bow was in November 2007 at the San Francisco Opera, where he staged Stravinsky's 1951 opera *The Rake's Progress*.) But while he is a truly international force wielding the largest of canvases, there's an intimate and personal side running through much of his work, perhaps nowhere more poignantly than in his stunningly staged solo plays *The Far Side of the Moon* (2003) and *The Andersen Project* (2005). The latter, which slyly folds layers of personal and cultural doubt (as well as biting cultural satire) into a glancing exploration of Danish storyteller Hans Christian Andersen's troubled psyche, makes its local debut courtesy of Cal Performances.

As with *Far Side*, *Andersen* was developed with Lepage playing dual roles that together define a kind of split personality and serve as starting point for a series of thematic dyads. In this case, the main characters are a corrupt French opera director and a French Canadian musician-songwriter named Frédéric Lapointe, who arrives in Paris on a commission to write an opera based on an Andersen story. Also as with *Far Side*, Lepage eventually handed off the roles to Yves Jacques. An extremely gifted theater and film actor in his own right (probably best known to Americans through several Denys Arcand films), Jacques shares a history and affinity with Lepage (they've known each other since their twenties) that make him the best, and perhaps the only, person capable of stepping into these demanding, idiosyncratic solo shows, with their half-hidden strands of autobiography and fraught national identity. I recently spoke with Jacques by phone from Montreal.

SFBG *Before* Andersen, *you took over another Lepage solo play.*

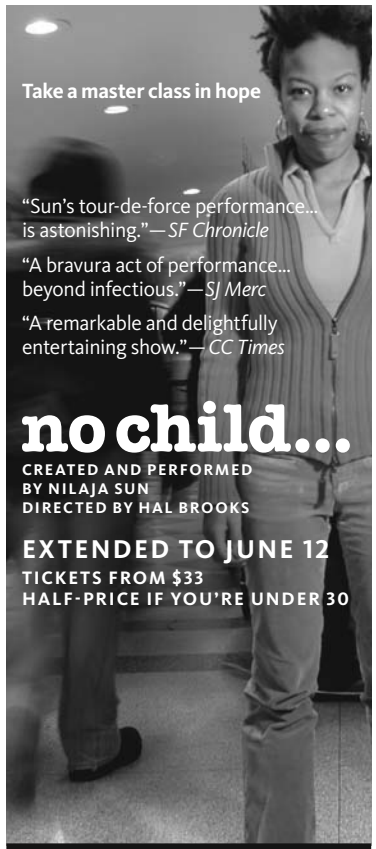
YVES JACQUES It started with *Far Side* because it was a story very close to him. So he wanted someone with the same sensibility. I was able to understand his feelings about [the subject matter]. So afterward he said, 'Why not continue with *The Andersen Project*?'

SFBG *Was it at all intimidating to take over these plays from their originator?*
YJ Oh, yes. I felt a big responsibility to be at least equivalent to Robert — just to reach the level of the acting he puts into the show. But he liked [what I was doing] and was very happy because for once he could see his own work. When you play in a solo show you don't always understand what you're doing. Now he could see himself, or himself through me.

SFBG *How did you approach the part?*
YJ I never feel I'm doing a one-man show; I'm doing a play. I'm doing the yin and the yang of the same character, in a way. *Far Side* was the story of two brothers, and this is quite the same. You have the director of the Paris Opera and then you have Lapointe. They're very different but they're played by the same actor. In a way, it's the yin and the yang of the same personality, which is Hans Christian Andersen. Lepage is using two different characters to describe [the complexity of] Andersen. It's very clever. You see Andersen only twice in the show but he's not talking; he's just a silhouette. The only way to know him is to understand the other two.

SFBG *The assertion of a Quebecois identity against the dominant Anglo culture of Canada is a theme in much of Lepage's work.*
YJ Lapointe comes to Paris because he wants to be approved of by Parisians — [but] he says at the end, I came here for the wrong reasons. I came here for approval, and we shouldn't do that. We should be proud of what we are. And Andersen had the same problem in his own country. People in Denmark loved his fairy tales but they didn't take him seriously as a writer because he was writing for children. So he needed to come to Paris as well, and be approved of by Balzac or George Sand or Victor Hugo — just as we need to be approved of by the old country. It's like being in a colony sometimes [laughs]. That's why I'm very proud of working with Lepage, because he [raises] Quebec to another standard. His work is totally amazing. SFBG

THE ANDERSEN PROJECT
Wed/28–Sat/31, 8 p.m.; Sun/1, 3 p.m., $62
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Lisa Lutz, author of The Spellman Files and Curse of the Spellmans
Andrea Askowitz, author of My Miserable, Lonely, Lesbian Pregnancy
Adair Lara, author of The Granny Diaries: An Insider's Guide for New Grandmothers
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June 14, 10 AM – Noon:
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FRIDAY NIGHTS @ the de Young

MAY 30

FRIDAY NIGHTS PARTY ON!

5:00 p.m.–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.

VIEW the exhibitions Lynn Hershman Leeson: *No Body Special* and *For Tent and Trade: Masterpieces of Turkmen Weaving* that showcases examples from the Fine Arts Museums' collection of Turkmen carpets and related textiles.

EXPERIENCE Eliyahu & Qadim: Mystical Music of the Near East.

LISTEN to ADORNO Ensemble: Odes to Neruda in the Koret Theater. This song cycle by Peruvian-American composer Gabriela Lena Frank is set to the words of the famed Chilean poet Pablo Neruda and will feature two-time Walter Naumburg Award-winning soprano, Lucy Shelton.

CELEBRATE at the closing reception for the May Artist-In-Residence Tucker Nichols. Since January, Nichols has been making work in and around the museum in a variety of media: unexpected photographs of the building; drawings on paper and photographs; and temporary interventions using tape and other everyday materials.





Left: Door covering (ensi) Central Asia, Turkmen, Chodor tribe, Wool; knotted pile (asymmetrical knot, open to the right), 18th century.

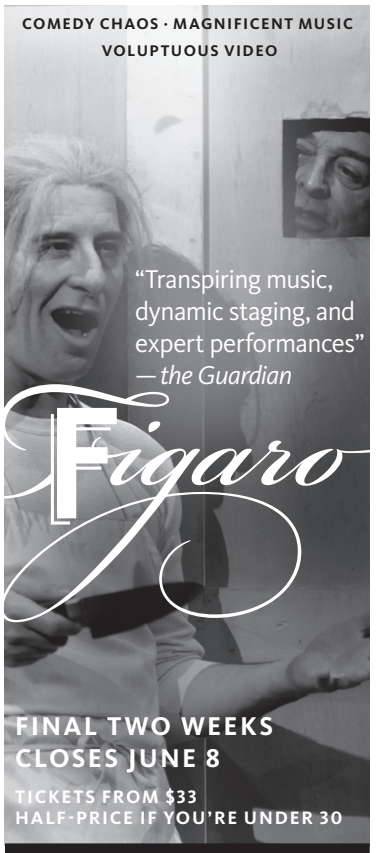
de Young

Golden Gate Park ▪ San Francisco
415-750-3600 ▪ deyoungmuseum.org

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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PHOTO OF ART STREET THEATRE BY IKO FREESE

Art Street Theatre

» PREVIEW The places we long to be often have the greatest hold on our imaginations. In Chekhov's *The Three Sisters*, Olga, Masha, and Irina dream of returning to Moscow, believing it's the only place they can be truly happy. Of course, in Chekhov's version, they never do manage to reach the Promised Land. Their dreams unfulfilled, the sisters eventually must resign themselves to their respective quiet desperations. Mark Jackson's *Yes, Yes to Moscow*, which makes its North American premiere at Dance Mission Theatre for the San Francisco International Arts Festival, imagines the long-awaited arrival of the sisters to Moscow and the pitfalls of getting what you wish for.

Jackson, whose focus on the physical has long been a hallmark of his work, collaborates with Berlin-based choreographer Sommer Ulrickson, American actor Beth Wilmurt, and German performance artist Tilla Kratochwil to create a multidisciplinary, multilingual, multifaceted production. A smash hit at the Deutsches Theater a continent away (leading to a commission for Jackson and Ulrickson to collaborate again in 2009), *Moscow*'s San Francisco debut fits in well with SFIAF's theme: the truth in knowing/now. Forced by an unsympathetic and foreign reality to reexamine their assumptions about home, Moscow, and familiarity, the sisters must confront the not-knowing within their now, and rediscover truth as best they can. **(Nicole Gluckstern)**

Art Street Theatre Fri/30, 9:30 p.m.; Sat/31, 4:30 p.m.; Sun/1, 7 p.m.
Dance Mission Theater, 3316 24th St., San Francisco. $20. 1-800-838-3006, www.sfiaf.org.

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings. For complete listings, including comedy and spoken word, go to sfbg.com.

THEATER

OPENING

Darren Romeo: the Voice of Magic Post Street Theatre, 450 Post, second floor; 771-6900, www.poststreettheatre.com. $40-65 ($35 for previews). Previews Tues/3, June 4-7 and 9, 8pm (also June 7, 2pm). Opens June 10, 8pm. Runs Tues-Sat, 8pm (also Sat, 2pm). No show June 11 or 29. Additional matinee June 25, 2pm. Through July 13. Master illusionists Siegfried and Roy present Romeo in a music and magic show.
The Group Climate Theater, 285 Ninth St., 263-0830, www.climatetheater.com. $15. Opens Thurs/29, 8pm. Runs Thurs-Sat, 8pm (also Fri-Sat, 10:30pm; no 8pm show June 13); June 14, 2 and 10:30pm. Through June 14. Dodeska Performance Ensemble simulate a self-help seminar in a multimedia piece by Robert Quillen Camp.
Men in Uniform New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $22-40. Previews Fri/30-Sat/31 and June 4-6, 8pm; Sun/1, 2pm. Opens June 7, 8pm. Eight shorts by local playwrights investigate the nature of masculinity.

BAY AREA

Pericles Bruns Amphitheater, 100 Gateway, Orinda; (510) 948-9666, www.calshakes.org. $32-62. Previews Wed/29-Fri/30, 8pm. Opens Sat/31, 8pm. Runs Tues-Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 4pm. Additional matinee June 21, 2pm. Through June 22. California Shakespeare Theater kicks off the season with the Bard's tragicomedy.

ONGOING

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. $25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.
The Bell Curve Shelton Theatre, 533 Sutter; brownpapertickets.com. $20. Thurs, 8pm. Through June 12. Always ready to take on racism in America, comedian W. Kamau Bell returns with enough material from the past two weeks to last the next six.
The Breast of Sherry Glaser Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $22-35 sliding scale. Thurs-Sat, 8pm. Through June 14. In an effort to entertain, raise money for an Iraqi orphanage, and foster world peace, Glaser bares all for her solo show.
» Bug SF Playhouse, 533 Sutter; 677-9596. $38-65. Wed-Sat, 8pm (also Sat, 3pm). Through June 14. Forty-four-year-old Agnes (Susi Damilano) lives in a dark and dreary motel room outside Oklahoma City — a place name with intentional resonance in Tracy Letts's paranoid thriller cum romance. Although haunted by the reappearance of abusive ex-husband and recent parolee Jerry (John Flanagan) and a torturously unresolved tragedy they share, Agnes is otherwise content to drift with the slow flow of an aimless and lonely life, muted with drugs and alcohol, until cokey buddy R.C. (Zehra Berkman) brings by a new guy named Peter (Gabriel Marin), a gentle oddball veteran with a mysteriously cagey attitude and an intense aversion to teeny, tiny, almost imperceptible bugs. Letts, who recently garnered a Pulitzer for his 2007 Broadway hit *August: Osage County*, delighted Bay Area audiences not long ago with another white trash thriller, *Killer Joe* (1993). That play's darkly funny, downright macabre twisting together of moral decrepitude with a love defiant of a fallen world resurfaces in *Bug* to great effect, wrapped as it is in a larger, supple narrative of modern-day menace and mind control. In

this sharp and impressive Bay Area premiere, director Jon Tracy and his outstanding cast dance along the formally realistic play's tightrope-thin line between willing delusion and the supremely weird, violent, and invasive world we actually inhabit whether we choose to perceive it or not. (Avila)

Buried Child Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. $20-30. Thurs-Sat, 8pm. Through July 20. Christian Phillips and Jennifer Welch direct Sam Shepard's 1979 Pulitzer Prize–winning play.

Flaming Sin: London's Grand Guignol Hypnodrome, 575 Tenth St; 377-4202, 1-800-838-3006, www.thrillpeddlers.com, www.brownpapertickets.com. $20 ($69 for "shock box" seats). Extended run: Fri/30-Sat/31, 8pm. Going to the Hypnodrome, where Grand Guignol theater company Thrillpeddlers dwell, is spooky enough. The cast of characters that greet you as you enter the ramshackle warehouse situated on a deserted SoMa corner under a freeway overpass exude a distinct Addams Family vibe. Even though they couldn't be more welcoming, you can't help be a little fretful of these macabre-loving creatures of the night. What might they do to you once you've let your guard down? It's guaranteed that they'll treat you to an arousing evening of theater, as they have done for many audiences over the past 18 years. The current production brings to life an early work of Noel Coward's, *The Better Half*, written for the Grand Guignol of London in 1921 when the master of English wit was only 22, and then swiftly buried by Lord Chamberlain, who did not approve of the "loose" morals depicted in this short, sexy one-act in which Alice Louise as Alice executes the loquacious dialogue at just the right clip. After that little joy ride, André de Lorde and Alfred Binet's thoroughly eerie *Old Women* traps you in a deep freeze. The post-show skits and film clips range from the kinky to creepy — especially when the lights go all the way out. (Giattina)

headspace Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. $14-28 sliding scale. Previews Wed/28, 8pm. Thurs/May 29, 8pm. Runs Thurs-Sat, 8pm; Sun, 3pm. Additional matinees June 7 and 14, 3pm. Through June 14. Sarah Korda's self-revelatory piece empties the contents of her noggin onto the Boxcar stage.

It's Murder, Mary New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. $22-34. Wed-Sat, 8pm; Sun, 2pm. Through June 28. Co-authors Andrew Black and Patricia Milton put the camp into their whodunnit set on the Russian River.

A Midsummer Night's Dream Curran Theatre, 445 Geary; 512-7770, www.shnsf.com. $35-80. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through June 1. The "Shakesperian Rag" of words goes raga in the international production of *A Midsummer Night's Dream* where among a cast of exclusively Indian and Sri Lankan actors, Elizabethan English vies with seven languages of the subcontinent. This incredibly agile, imaginative, and widely praised 2005–06 production, led by UK director Tim Supple (and making its North American debut courtesy of Best of Broadway), foregrounds the play's action, passion, physical humor, and erotic energy to such a striking degree that it reminds one persuasively of the full scope of Shakespeare's potency as a dramatist. And the dialogue — if you don't speak Hindi, for example — still reveals a surprising dramatic and melodic force all the same. The words also give a thrilling sense of the vast treasure of cultural and linguistic tradition emanating from the subcontinent. At the same time, this is no museum piece; it is a vital blending of theatrical traditions and ideas. The amazingly athletic, even acrobatic cast effortlessly incorporates everything from traditional song and martial dance to Cirquelike aerial work into the enchanted forest–realm of Shakespeare's multilayered story of love's fickle and darker aspects. (Avila)

Mordake Shotwell Studios, 3252-A 19th St., www.sfiaf.org, www.mordake.com. $16-20. Thurs-Sat, 8pm. Additional show Sun/1, 2pm. Through June 7. Erling Wold's fantastical opera, with libretto by Douglas Kearney, tells the story of Edward Mordake, an accomplished scholar and musician who has a woman's face on the back of his head.

The Musical of Musical (The Musical!) Lesher Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.centerrep.org. Call for price. Call for days and times. Through June 14. CenterREPertory Company takes on Eric Rockwell and Joanne Bogart's spoof of Broadway composers Rodgers and Hammerstein, Stephen Sondheim, and more.

Northanger Alley Pear Avenue Theatre, 1220 Pear Avenue, Unit K, Mountain View; (650) 254-1148, www.thepear.org. Thurs-Sat, 8pm; Sun, 2pm. Through June 8. Artistic director Diane Tasca adapts Jane Austen's novel to the stage.

Octopus Magic Theatre, Fort Mason Center, bldg D, Marina and Buchanan; 441-8822, www.magictheatre.org. $20-45. Wed-Sat, 8pm; Sun, 2:30 and 7pm. Through June 8. So easy to say I love you — who can't say I love you? But what we think it means and what it finally amounts to are usually worlds apart. This can make for rude awakenings, like a flash flood in your apartment or an unscheduled trip to the bottom of the sea. Such things and more lay in store for two couples following a single night of group sex. Twentysomethings Blake (Patrick Alparone) and Kevin (Eric Kerr) hook up with forty-somethings Max (Liam Vincent) and Andy (Brad Erickson), precipitating post-coital friction between the younger guys and then, after the appearance of a waterlogged telegram delivery boy (Rowan Brooks), something much heavier. In Steve Yockey's definitely uneven but passionately intelligent and worthwhile new play, a surreal break in the otherwise realistic action foreshadows and transposes the shock to our slumbering imperfect bliss when mortality taps us on the shoulder. That the lovers are all men and the fallout menaced by the lingering shadow of AIDS does not diminish the play's more universal themes — namely the nature of love and the soul-challenging responsibility for the loved one it entails — even as Octopus updates the AIDS crisis for a new generation in this solid Magic Theater production helmed by Kate Warner. (Avila)

The Odd Couple Custom Stage, Off-Market Theatre, 965 Mission; 1-800-838-3006, www.custommade.org. $15-25. Thurs-Sat, 8pm. Through June 7. Oscar and Felix clash as middle-aged roommates in Neil Simon's comedy.

Out Cry Next Stage Theater, 1620 Gough; www.internationaltheaterensemble.com. $15-25. Fri/30-Sat/31, 8pm; Sun/1, 2pm. Felecia Faulkner, a cousin of the famed Southern writer and close friend of Tennessee Williams, portrays the lead role in the belated playwright's drama.

Point Break Live! Xenodrome, 1320 Potrero; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. $25. Fri, 8pm; Sat, 7:30 and 10pm. Through June 28. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Squeeze Box Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $15-35 sliding scale. Sat, 5pm; Sun, 7pm Through June 29. Ann Randolph plays an assortment of outrageous characters in a solo show about her times spent attending a homeless shelter for mentally ill women.

7 Sins Exit Theatre, 156 Eddy; 206-1540, www.sffringe.org. $14-20. Fri-Sat, 8pm; Sun, 7pm. After a successful run at the Rhino, James Judd moves his comedic solo show about his life of committing cardinal acts of badness to the Tenderloin.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. $25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. $15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

Beowulf: A Thousand Years of Baggage 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. $17-25. Thurs-Sat, 8pm; Sun, 5pm. Through June 15. Banana Bag and Bodice's brilliantly funny, muscular, and plain irresistible "songplay" is like the Bay Area landing of some marauding East Coast tribe of masterful miscreants. Actually, that's exactly what it is. Fans of the sharp and sardonic New York–based ensemble (frequent favorites at SF Fringe) may recognize a few tropes from past shows in the satirical academic panel (leading a discussion on the significance of the Beowulf legend for us laypersons) as well as the rock musical format overlaying it, but this is far from mere repetition. It's a vibrant collaborative venture — featuring the formidable talents and instincts of writer-performer Jason Craig, composer-performer Dave Malloy, director Rod Hipskind, and a deft cast of actors and musicians — playing at the very top of its game. Intellectual posturing and epic adventuring, baroque phrases and broken heads, severe looks and severed limbs — it's all an enthralling, time-compressing mishmash of art and violence. The gore of now and yore unfolds to heart-thumping beats, killer lyrics, deadpan cracked-pate humor, and lilting '40s harmonies across a canny set design (whose dynamic backdrop vaguely suggests an ancient starry lair or even a certain blood-drenched flag). (Avila)

Figaro Berkeley Repertory, Roda Theatre, 2015 Addison; Berk; (510) 647-2917, www.berkeleyrep.org. $13.50-69. Tues and Fri-Sat, 8pm (also Thurs and Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through June 8. Theatre de la Jeune Lune returns to the Rep with a fresh interpretation of Mozart's opera by incorporating characters from the plays of Pierre Beaumarchais into the action.

The Full Monty Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031, www.masquers.org. $20. Fri-Sat, 8pm; Sun, 2pm. Through July 5. Six regular Buffalo, New York guys find an income and catharsis as male strippers.

Franz Kafka's Love Life, Letters, and Hallucinations in Short Scenes with Live Actors Berkeley City Club, 2315 Durant; 1-800-838-3006, www.brooksiderep.org. Thurs-Sat, 8pm; Sun, 5pm. Through June 29. This bio-drama also includes insight into the sex life of the famed 20th-century novelist.

Jacques Brel Is Alive and Well and Living in Paris Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marintheatre.org. Wed, 7:30pm; Tues and Thurs-Sat, 8pm; Sun, 7pm. Additional matinees Sat/31 and June 14, 2pm. Through June 15. The musical revue celebrating the legacy of Belgian songwriter Jacque Brel has been charming audiences since it debuted in Greenwich Village in 1968.

No Child Berkeley Repertory Theatre, Thrush Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $27-69. Extended run: Wed, 7pm; Thurs, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through June 8. Nilaja Sun's drama shows what really goes on in the public schools of America.

Queenie Pie Oakland Metro Operahouse, 630 Third St., Oakl; (510) 763-1146. $28-35. Thurs/22-Sat/24, 8pm; Sun/25, 2pm. The Oakland Opera performs Duke Ellington's comic opera.

Sunrise at Campobello Willows Theatre, 1975 Diamond Blvd., Concord; (925) 798-1300, www.willowstheatre.org. $30-40. Wed/28-Thurs/29, 7:30pm (also Wed, 3:30); Fri/30-Sat/31, 8pm (also Sat, 2pm); Sun/1, 3pm. Dore Schary's drama depicts President Franklin D. Roosevelt's early days in politics.

'Tis Pity She's a Whore Impact Theatre, La Val's Subterranean, 1834 Euclid, Berk; (510) 464-4468, www.impacttheatre.com. $10-15. Thurs-Sat, 8pm. Through June 7. Trouble ensues when a hot brother and sister fall in love, do it, and get pregnant in John Ford's play directed by Impact's Melissa Hillman.

The Wizard of Oz Mountain Theater, Mt. Tamalpais, Mill Valley (415) 383-1100, www.mountainplay.org. Call or visit Web site for directions or shuttle bus info. $37. Sun, 1pm. Through June 15. James Dunn, founder of the drama program at College of Marin, directs the munchkin-filled musical.

DANCE

Angels of Suderac Dance Mission Theater, 3316 24th St.; 1-800-838-3006, www.sfiaf.org (also Fri, Croation American Cultural Center, 60 Onondaga; www.croatianamericanweb.org, $10). $10. Thurs, 8:30pm; Sat, 7pm; Sun, 2pm. Croatian dancers perform Kate Foley's work with original jazz score by Greg Sankovich.

Capital Life Dance Mission Theater, 3316 24th St.; 1-800-838-3006, www.sfiaf.org. Free. Fri, 7pm; Sat, 2pm; Sun, 9:30pm. Leyya Tawil choreographed this contemporary dance.

Katarina Eriksson and Caroline Simon The Garage, 975 Howard; 885-4006, 975howard.com. $10-20. Sun, 8pm. Two choreographers present solo pieces.

LINES Ballet Yerba Buena Center for the Arts Theater, 700 Howard; 978-2787, www.linesballet.org. $15-65. Wed, 7pm; Thurs-Fri, 8pm; Sat, 3 and 8pm; Sun, 3 and 7pm. The troupe presents *Long River, High Sky* with seven monks from the Shaolin Temple USA.

Margaret Jenkins Dance Company Yerba Buena Center for the Arts Forum, 701 Mission; www.mjdc.org. Free. Fri, 1pm. The company presents an excerpt from *Other Suns* in a workshop performance.

San Francisco Ethnic Dance Festival See Web site for dates, prices, and locations of shows. 474-3914, www.worldartswest.org. June 1-29. The 30th anniversary season features more than 500 Northern Californian dancers and musicians, in addition to 50 international guest artists.

37 Isolated Events Counterpulse, 1310 Mission; 626-2060, www.counterpulse.org. $20. Thurs-Sat, 8pm. Blingsight performance mixes butoh dance with live video and original sound score to saturate your senses.

BAY AREA

Bare Bones Shawl-Anderson Dance Center, 2704 Alcatraz, Berk.; (510) 654-5921, www.paufvedance.org. $12. Sat, 8pm; Sun, 3pm. Choreographers present new works in a low-tech performance series.

Savage Jazz Dance Company Malonga Casquelourd Center for the Arts, 1428 Alice, Oakl.; (415) 256-8499, www.inticketing.com. $10. Thurs-Sat, 8pm; Sun, 3pm. The company celebrates its 16th anniversary with a new collection of dances entitled *OakTown: Downtown*.

Danny Quynh Nguyen and Danny Dancers Expressions Gallery, 2035 Ashby, Berk.; (510) 644-4930, www.expressionsgallery.org. Free. Sun, 3pm. Nguyen and company perform modern dance.

PERFORMANCE

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

Art Street Theatre Dance Mission Theater, 3316 24th St; 1-800-838-3006, www.sfiaf.org. $20. Fri, 9:30pm; Sat, 4:30pm; Sun, 7pm. See pick box.

Bohemian Carnival DNA Lounge, 375 11th St; 626-1409, www.dnalounge.com. $20. Fri, 9pm. The raunchy indie circus mixes it up with interactive pole-dancing, live music, and DJs.

Cabaret Showcase Showdown Martuni's, Four Valencia; 241-0205. Free. Sun, 7pm. Celebrity panelists and audience judge contenders in this monthly contest.

Crisis Hopkins' Off-Night Spectacular Climate Theater, 285 Ninth St; 263-0830, www.climatetheater.com. $10. Wed, 8pm. Improv troupes Crisis Hopkins and Revolving Madness team up for this monthly comedy night, with the Department of Transportation providing the freestyle rap.

Don Pasquale Legion of Honor, Lincoln Park, 34th Ave. and Clement; 972-8930, www.pocketopera.org. $31-37. Sat-Sun, 2pm. Pocket Opera performs Gaetano Donizetti's giddy comedy translated to English by Donald Pippin.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com. $25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

The Eleventh Annual National Queer Arts Festival See Web site for schedule of shows, prices, and times. www.queerculturalcenter.org. June 1-30. This year's festival features performances by Armistead Maupin, Guillermo Gómez-Peña, and Marga Gomez, plus the return of the queer musical version of Harry Potter, *Hogwarts Express*.

Keep Tightly Closed in a Cool Dry Place Mama Calizo's Voice Factory, 1519 Mission; 469-5423. $15. Thurs-Sat, 8pm. The Free Agents perform Megan Terry's 1965 prison drama.

Marga Gomez Marsh, upstairs studio, 1074 Valencia; 1-800-838-3006, www.themarsh.org. $15-35 sliding scale. Wed-Sat, 8pm (also Sat, 5pm). Gomez presents her new work-in-progress, *Long Island Iced Latina*, and Samatha Chanse performs an excerpt from her new solo play, *Lydia's Funeral Video*.

Cristina Moura Dance Mission Theater, 3316 24th St; 292-1850, www.sfiaf.org. $15-20. Thurs, 7pm; Sat, 9:30pm; Sun, 4:30pm. The Brazilian dancer performs her solo production, *like an idiot*.

The Purple Friday Show Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. $5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

The Romane Event Comedy Show Make Out Room, 3225 22nd St; 647-2888, www.pacoromane.com. $7. Wed, 7:30pm. Paco Romane hosts this monthly comedy event featuring local jokesters.

Lea Salonga and Patti Austin Herbst Theatre, 401 Van Ness; 392-4400, www.cityboxoffice.com. $60-80. Tues-Wed, 8pm. The Broadway stars performs hits from their careers.

San Francisco Girls Chorus San Francisco Conservatory of Music Concert Hall, 50 Oak; 392-4400, www.cityboxoffice.com. $12-24. Sat, 8pm (also Fri, 8pm at First Congregational Church, 2345 Channing Way, Berk.). The chorus closes its season with *Dance On, My Heart*.

San Francisco International Arts Festival 1-800-838-3006, www.sfiaf.org. See Web site for schedule of shows, venues, prices, and times. Now in its fifth year, the festival features music, dance, and theater artists representing 18 different countries in two weeks of performances occurring at several city venues.

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. $15-290. This week: Richard Wagner's *Das Rheingold* (Tues, 8pm).

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. $116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

Two Heads Taller Garage, 975 Howard; 885-4006, 975howard.com. $10-20. Mon-Tues, 8 pm. Naomi Chamblin and Hanna Satterlee premiere their work, *Running Uphill Backwards*.

The Unspeakable Act Garage, 975 Howard; 885-4006, 975howard.com. $10-20. Wed-Thurs, 8pm. An ancient Japanese fairy tale inspired this comedic one-act.

Al Young and Jane Hirshfield Tosca Café, 242 Columbus; (650) 747-1250, www.djerassi.org. $50. Sun, 2pm. Two poets read to raise money for the Djerassi Resident Artists Program.

BAY AREA

The Anderson Project Zellerbach Playhouse, UC Berkeley Campus, Bancroft and Dana, Berk. (510) 642-9988, www.calperformances.org. $62. Wed-Sat, 8pm; Sun 3pm. Through June 1. Cal Performances presents the US premiere of stage visionary Robert Lepage's adult fairy tale, loosely based on the life of Hans Christian Anderson.

Bacchae v.3.0 Cue Space, 1824 9th St; Oakl. www.collectivetheatreproductions.com. $5-$20 suggested donation. Fri-Sun, 8pm. Through June 8. Collective Theatre Productions further adapts Charles Mee's *Bacchae 2.1*, itself an adaptation of Euripedes' tragedy.

Burlesque 'n Brass Café Van Kleef, 1621 Telegraph, Oakl. (510) 763-7711, www.cafevankleef.com. $10. Sat, 9pm. Ongoing. New Orleans–style jazz musicians mix with a carnaval cabaret dance troupe.

Ghosts and Girls Rhythmix Cultural Works, 2513 Blanding, Alameda. (510) 865-5060, www.rhythmix.org. $15-20. Sat, 8pm. Tales of Japan come alive with the haunting storytelling of Brenda Wong Aoki and the dynamic women drummers of Maze Daiko, all under the musical direction of composer Mark Izu.

Remembering 1948 Kehilla Community Synagogue, 1300 Grand, Piedmont. (510) 547-2424, www.kehillasynagogue.org. $10 suggested donation. Sat, 7:30pm. In honor of Israel's 60th anniversary of nationhood, both Jews and Palestinians share their personal experiences about the events surrounding the state's founding and the Nakba.

Rivets Lesher Center for the Arts, 1601 Civic, Walnut Creek. (925) 943-7469, www.lesherartscenter.org. $15-25. Thurs, 7:15pm; Fri, 8:15pm; Sat, 2:15 and 8:15pm. Through June 7. Clay David directs a new musical based on Rosie the Riveter and the Homefront Soldiers of WWII. SFBG

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SAN FRANCISCO ETHNIC DANCE FESTIVAL 30th ANNIVERSARY



2008 marks the 30th Anniversary of the San Francisco Ethnic Dance Festival, and in celebration, 50 master musicians and dancers from around the world join 500 Northern California artists on the Festival stage to make this year's event extra special. With so many performers to see, the Festival expands to four weekends at the Palace of Fine Arts with a different line up each weekend, including breathtaking performances by over 20 cultures, from Haiti to Hawaii! Tickets $22-$46, and performances are on Saturdays 2pm and 8pm; and Sundays 2pm.

Don't miss the special Opening Night Gala on Saturday, June 7, 2008! **worldartswest.org**

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JUNE 14-15
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Palace of Fine Arts, San Francisco

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Build It Green Home Tour

PREVIEW Five years ago, a "green home" was that house down the street boasting a fetching shade of olive or day-glo lime. Now that everything from vibrators to kitty litter is mass-produced as "green," environmentally wise options for shelter are as easy to find as when we dwelled in caves and intact forests. And not an increasingly hot minute too soon. According to the US Green Building Council, our nation's buildings suck up more than two-thirds of the country's total electricity consumption, emit 30 percent of our greenhouse gases, hog one-third of our raw materials, and account for 30 percent of landfill-bound waste.

Not surprisingly, the Bay Area's sprouting homes are of a more verdant hue, and Berkeley nonprofit Build It Green is showcasing 17 of Alameda and Contra Costa County's finest during its Build It Green Home Tour. Some started "green" from scratch, others are remodels. All offer an up-close, hands-on look at an environmentally friendly home and a chance to learn the do's and don'ts straight from those who've done them, including ways to go "green" within a budget. The list of resource-efficient materials and techniques on the tour is extensive, from living roofs and recycled graywater systems to radiant floor heating, chemical-free insulation, and sustainably procured lumber.

Feel silly driving a car to celebrate eco-friendlier abodes? Tour organizers are walking — well, in this case, biking — their talk, having teamed up with the East Bay Bicycle Coalition to coordinate a pedal-powered route covering several of the featured homes (see www.ebbc.org for details). Participants are free to choose which homes to visit and in what order. The guidebook is the admission ticket and can be purchased ahead via Build It Green's Web site or from more than a dozen locations around the Bay, including Oakland's Whole Foods and Berkeley's EcoHome Improvement. **(Kat Renz)**

BUILD IT GREEN HOME TOUR Sun/1, 10 a.m.–5 p.m. Various East Bay locations, $30 for one person, $50 for two. (510) 845-0472, www.builditgreen.org

Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings.

WEDNESDAY 28

"On the Cutting Edge: Social and Environmental Change in China" Chinese Cultural Center, 750 Kearny, third floor, SF; (415) 986-1822. 5:30-7:30pm, $15. In addition to wholesale slaughter of student activists and the repression, torture, and murder of Tibetan monks, the Chinese government is all about *going green*. You know, when they're not dumping toxic chemicals in the Yangzi River. Actually, this presentation is honoring young socially and ecologically conscious Chinese "changemakers" who are doing a better job of leading by example than the official regime.

THURSDAY 29

Earthquake Preparedness for Elementary School Children Parents Place, 1710 Scott, SF; (415) 359-2455. 4-5pm, free. Shoot, I learned all about earthquake preparedness on my own when I was a kid. Didn't need no fancy classes. It's simple: "Stop, drop, and roll." Um, I mean, "When in doubt, whip it out." No, it's "If it's yellow, let it mellow ..." Do they allow adults in this class?

FRIDAY 30

Burma Update Holy Spirit Parish, Newman Hall, 2700 Dwight, Berk; (510) 649-8772. 7pm, free. Burmese refugee, activist, and president of the Burmese American Democratic Alliance gives the lowdown on what's happening in Burma, where the killers in charge of the government decided it'd be smarter to hold a bogus constitutional referendum in the days following a deadly cyclone — the current death toll is around 125,000 and rising — than actually helping survivors. Because when your family is missing, and you're starving, homeless, and suffering from festering wounds and broken bones (if you're lucky) the first thing you want to do is vote for your favorite despot.

SATURDAY 31

32nd Annual Union Street Eco-Urban Festival Union from Gough to Laguna, SF; 1-800-310-6563. 10am-6pm, free. Also Sun/1. And you thought the Union Street Fair was just about Amstel-swilling yuppies gyrating to nonoffensive barbecue rock while eating food on a stick. Hell naw, bra — that shit's gone Eco! And Urban, no less — which means there's bound to be three or four black folks in the mix.

BAY AREA

Chocolate and Chalk Art Festival North Shattuck Farmer's Market, North Shattuck at Rose, Berk; (510) 548-5335. 10am-6pm, free. The folks behind this festival love chocolate, but find it upsetting to their tummies, so they've developed delightful choco-chalkie treats — you know, like Tums antacids, but chocolatey. Okay, I made that up. Actually, it's a chalk art contest combined with a chocolate festival featuring dishes like chocolate pizza, chocolate tandoori chicken, and chocolate fried wontons. I didn't make any of that up. Pass the Tums. **SFBG**

Tales of the shitty

Erick Lyle views SF through its *Lower Frequencies*

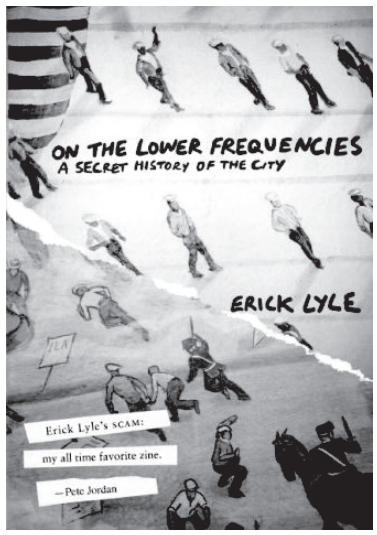
By Heather Smith
› a&eletters@sfbg.com

REVIEW San Francisco is larger than the stories written about it. This is out of necessity: if we all tried to write down everything that happened here, our arms would get tired. And while the city itself is physically and culturally in thrall to many disparate groups, its history is surprisingly open, belonging most often to those who have nothing more than the inclination to take out a pen and start writing.

Exhibit A: Erick Lyle, a punk kid from Florida who makes zines about pulling off petty scams at chain stores. Mix Lyle and San Francisco and something interesting happens — he becomes a bard of the Tenderloin, distributing his missives (written under the name "Turd Caen") out of a stolen newspaper box. He quietly stocks the shelves of the San Francisco Public Library main branch with his work, leaving clippings and photographs in the library's archives and inserting his zines in the periodicals section.

Lyle's new book, *On the Lower Frequencies: A Secret History of the City* (Soft Skull Press, 272 pages, $14.95), is more likely to end up in the general collection of the library through official channels. After all, it's reasonably book-size and reasonably book-shaped. It has an official-sounding title — and one that, charmingly, betrays a *Tales of the City*-like solipsism.

On the Lower Frequencies reminds me of Armistead Maupin's early work in other ways too. Both are emblematic of the times in which they were written. Maupin's characters fret about sex and identity (mostly sex) while squeezing melons at the Marina Safeway, while Lyle and his friends steal from Safeway and worry where to live next. The threat of eviction hovers over Lyle and his friends like an anvil, and they cope with a campy lightheartedness that is almost Judy Garland-esque. All they really want to do is throw parades, play music, paint murals, drink cheap beer, interview the mayor, and look for ancient steam vents. To achieve those ends, they live on the cheap and squat in building after building, often in the half-second before its conversion into condos (in one case, a wrecking ball almost takes out a few of them.)



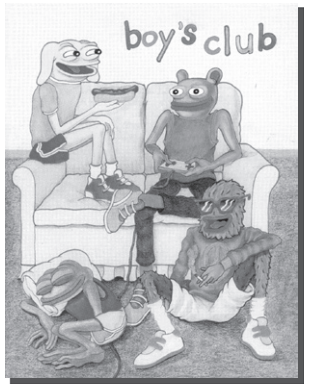
None of these are uncommon tropes in punk writing, except for the "interview the mayor" part. The stories around that encounter, and the other interactions that the group has with city government, made me realize how insular and formulaic much zine content can be: interviews with bands *x* and *y*, a few squatting and train-hopping stories, and maybe one about hooking up with a girl who has a pet rat. Lyle's writing is unusual in its intense curiosity about various subcultures and its sheer enthusiasm for discovering how the city does (and doesn't) work.

Long-time fans of Lyle's writing should note that virtually everything here has already been self-published, and that more than a little is lost in the transition to placid, even typography. It's too bad *On the Lower Frequencies* didn't get the warts-and-all reprint treatment that Last Gasp gave its *Cometbus* anthology. This book is for lending. Your earlier copies of *Scam*, if you have them, are for hoarding. The original format just feels, in some indefinable way, more secret. It's hard to describe. Let's just say that it's the difference between exploring a building you've always been interested in under legitimate circumstances, and walking by that same building one night and finding the door unlocked. And that there's a party going on inside. SFBG

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Pixel Vision: an interview with Erick Lyle

magazinester



This month's Magazinester saves the best for first: in conjunction with an art show, Needles and Pens has fantastic zines by Edie Fake on display. *Rico McTaco* stars a four-legged dyke not averse to carrot strap-ons and dizzying black and white lines Bridget Riley might admire. Issue four of *Gaylord Phoenix* adds color and erotic examinations by a quartet of wizards with entwined beards to the many-sexed picture.

In Matt Furie's *boy's club*, Andy, Bret, Landwolf, and Pepe bro down with Nintendo, pizza breakfasts, and T-shirt jokes when they aren't fending off dust mites. The hug department in *boy's club* is always open. *Dead Pets No. 1* relates tales of tarantula starvation, ferrets crushed by futons, black-eyed white mice slain by children's tea-party merriment, and many ill-fated betta fish. The centerfold lists five dead pet movies. Published in deluxe gold-embossed color by Blue Q, *Killer Queen: The Freddie Mercury Story*'s terrific illustrations portray Mercury's overbite and stamp collection. Issue 116 of *Belladonna* presents Dodie Bellamy's *Mother Montage*, a combination of writer and subject matter (one's mother, not motherhood) that sparks a demonologist's wit — the kind that doesn't pander. John McCain's gizzard does not escape unscathed.

Best free mag honors go to *Arthur* for following Erick Morse's superb Fantomas survey with an extensive critical hurrah for the music of Sparks. (Also, *Arthur*'s comics page features Furie and mocks blogs.) Expensive-mag-to-browse honors go to *Aperture* for features on James Bidgood, Robert Frank, and Trevor Paglen, and a wild series of Iraq War vets portraits. A cheap raspberry to $29-and-up rags such as *Paradis*, *Purple Fashion*, *UOVO*, and *Fantastic Man*: most or all feature the saggy yet nonexistent ass of the overexposed, under-talented Terence Koh. **(Johnny Ray Huston)**

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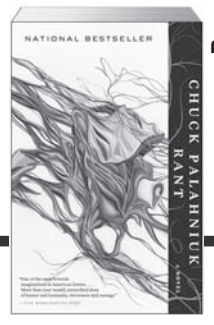
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Sustainable sushi: Tataki's menu tells you where and how all your fish was farmed, so you can enjoy your seared almaco jack and avocado (pictured) with a clear conscience.
GUARDIAN PHOTOS BY RORY McNAMARA

Hook, line, and sinker

By Paul Reidinger
› paulr@sfbg.com

Earlier this spring, a young colleague wrote to ask if I knew of seafood restaurants in the city that emphasize sustainability. While I could recall plenty of sightings of sustainable seafood items on various menus in recent years, I could only think of two seafood restaurants that answered to his description — places, in other words, where sustainability is central to the restaurant's consciousness and is a basic element of menu composition. One is the Hayes Street Grill, whose menu card gives detailed information about where and how particular fish have been taken. The other is a small sushi spot named Tataki that opened about three months ago in an old Subway space at the southern foot of Pacific Heights.

Tataki does and doesn't look like a typical sushi spot. It does have a small bar in a far corner of the snug dining room where you can sit on ergonomically peculiar stools of black plastic and watch the chefs deftly go about their business, and the bamboo tables were handmade by owners Raymond Ho and Kin Lui. But the pumpkin-colored walls are unusual, and the slate floor, while handsome, does contribute to a noise level that can be surprisingly high for such tight quarters. Of course, nowhere is it written that sushi bars and other Japanese restaurants must be quiet and serene; *here* it is merely written that, so far as this writer is concerned, it's nice when they are.

Still, as holes-in-the-wall go, Tataki isn't bad looking. The real interest lies in the menu. To a glance, this document resembles many others around town: there are selections of nigiri, rolls, tataki, soups, salads, and starters from the grill. But, as at HSG, each menu entry includes information on how the fish were obtained. Many are farmed, and while aquaculture raises all kinds of uncomfortable issues about pollution, antibiotics, and food-chain inefficiency, it does offer one inarguable virtue: aquaculture helps protect wild fish populations from collapse.

Since salmon, whether farmed or wild, is problematic now, Tataki uses a close relation, farmed arctic char, instead. The fish, with its delicate rose-peach flesh, makes a handsome nigiri ($4.50); it also turns up in one of the rolls and as carpaccio. Other nigiri might feature hiramasa ($4.50), also known as kingfish (a yellowfin relative, farmed in Australasia), and California striped bass ($4.50), whose flesh is like a disk of translucent ivory someone spilled Grenache on.

No sushi joint in San Francisco would be complete without a clutch of wittily named rolls to call its own, and Tataki is no exception. The best name probably belongs to the Divisaderoli ($6), chunks of avocado bundled with either tuna or kampachi (a Hawaiian member of the jack family) and scattered with glistening orange grains of tobiko. Tastier, if bearing a less-fun-to-pronounce name, is the Mix It Up roll ($11), a blend of spicy tuna and crab meat that achieves an almost sausage-like intensity of flavor and texture.

But the king of Tataki's rolls is surely the Extinguisher ($13), which offers not only a serious spice kick but a moment of real visual spectacle. If you like saganaki (the flaming cheese of Greece), you'll love this scene. But first, the roll itself: flaps of kampachi marinated with chiles, packed in rice, topped with chunks of avocado, squirts of what the menu calls "hot sauce" (chipotle mayonnaise?), and heavy sprinklings of habañero tobiko, fire-alarm red rather than the usual orange. The redness of the tobiko should be enough to caution anyone who's remotely paying attention, but just to make sure, the chef sprinkles the side of the platter with rock salt, sloshes some rum over the crystals, and lights the whole thing on fire with a blowtorch. This might make an interesting DIY project for the patronage, assuming no licensure issues — probably a large assumption.

The flame, which is mostly blue and not at all raging (its more like something you'd see under a chafing dish), burns down quickly, and you might not even notice it expire, since eating the actual roll is a memorable experience of fire and spice. I love spicy food and I responded to the clever combinations here, but at the same time it did seem to me that the subtleties of the fish were all but irrelevant. Nuance can get lost in firestorms.

A nice chaser to the Extinguisher would be the cold spinach ($4), with the greens "boiled ... in soy broth," as the menu grimly explains. The dish sounded almost Dickensian in its bleakness, but it turned out to be four compressed-spinach cylinders cut on the bias and arrayed upright on a plate, like a little diorama of some ancient temple. (Minor complaint: the tightly packed leaves were tricky to hack through.) A more easygoing cold dish — the Sancho Panza of such dishes in Japanese restaurants — is the seaweed salad ($4), which Tataki, in a nice twist, presents in a large porcelain ladle.

Despite mounting evidence that fisheries are collapsing from human exploitation throughout the world — the plight of the king salmon is a recent, local, and particularly disturbing example; see also the death of the Grand Banks off Newfoundland — we seem to have a vestigial confidence that the oceans are too vast to suffer real harm at our hands. If we don't see it happening, then it can't be quite real. But it *is* happening and it *is* real, and if there is going to be any kind of future for sushi and other seafood restaurants, it will be because Tataki, in its eco-prescience, turned out to be the dawn of a new day. SFBG

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Walk the line

By L.E. Leone
› le_chicken_farmer@yahoo.com

CHEAP EATS "It's hard to find people to eat pork bellies with me," he said, over pork bellies, and I thought: *I'm your girl.*

This was my second date of the day. I'd had a chef salad for lunch in another town, with someone else, and was not his girl. I could tell. Still, we walked down the hot sidewalk and into a famous bar with trophied animal heads all over all the walls. I'd always wanted to go there, and liked it inside, so I asked if he wanted to stay, have a Coke, or something. Stare at a moose.

"No," said the guy whose girl I was not. He had better get going, it was the weekend, hard week, and he wanted to be home, had things to do. Long drive.

My therapist wants me to speak on the topic of dating at a conference on gender identity issues. I suppose that I can take this as a compliment. Maybe I will, and maybe I will speak at this conference. Or, hey, hell, maybe I'll write an actual restaurant review! It's been a while ...

The pork bellies were delicious. Thick, crisp, fatty slices of fried pig in a dark, salty sauce with Chinese broccoli. The duck came with celery and lychee, the Chinese fruit, which is way weirder to the teeth, tongue, and taste buds than any animal organ that I've ever eaten. The name of the restaurant is not important.

My date insinuated that I must have some kind of skinny gene.

I speared another square of almost pure fat and, chewing on it, both literally and figuratively, reckoned that hmm, maybe I did. Plus there's the soccer ... sometimes two or three games in one day, ooga.

Really, I don't know a lot of people who like duck.

"When I was a kid," I said, "my brothers and sisters used to pass me all their pork fat and chicken skin."

My therapist thinks I am articulate and well-spoken, but he's never been on a date with me. I actually said that — about pork fat and chicken skin — on a date, and knew almost immediately that I wouldn't be seeing this guy again, even though there was no doubt in my mind that I was his girl.

It was cold outside, after dinner, so he gave me his coat. We walked to a book store. I picked up a book that I have but hadn't read yet and said, "Did you ever read this?" So he bought it. I wondered if I looked cute in his too-big coat, my hands lost way inside its dark sleeves.

I'm trying to understand guys who like girls like me. The best thing I've heard, so far, is that they love femininity, and that I represent a very complicated form of femininity, and therefore they love me. Except they don't, because — and this is just a guess, but it's one thing to eat pork bellies with a pretty woman, I'm guessing, and something else entirely to envision them engulfing a pile of table-scrapped fat or three chickens' worth of chicken skin.

I can understand their problem with the image. Honestly, I get it, only not quickly enough to not hand them the picture.

It's like: they want you to watch football with them, but do they want to watch *you* play football? Probably not. What we have here is a balancing act. Everyone knows you have to walk a line — everyone — and that's hard. For all of us. I begin to suspect that for girls like me *and* for the guys who go for us, there's not a thin line. There's nothing at all beneath our feet. Try to look graceful and act balanced while free-falling away from yourself. Or toward yourself. Or both at the same time.

I get motion sickness. Last night, to distract myself, I opened the book that I have but had not read, and I started to read it. The name of the book is not important.

My new favorite restaurant is Soi 4. It's just a couple of bucks more than other Thai restaurants, but definitely worth it. Especially if someone else is paying. The short ribs are fantastic. Perfectly tender and juicy and then, as if they needed any help, the most amazingly smooth-tasting peanut curry by way of a smother. So good it's kind of terrifying. I can't stop thinking about it and have been having nightmares. SFBG

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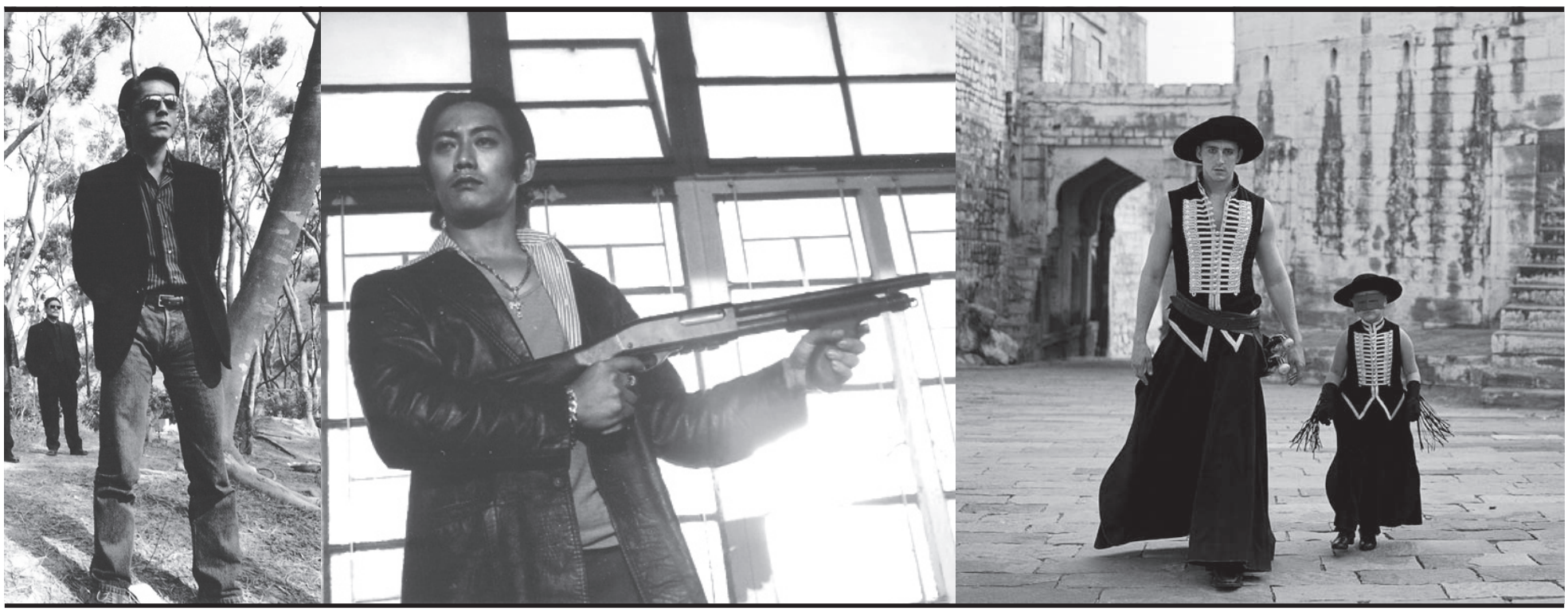
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film



The (inevitably male) protagonists of Johnnie To's films — including, from left, *Election* and *Fulltime Killer* — may not say much, but they make their points loudly, several rounds at a time. The dramatic versatility of Lee Pace (right, with child) is so much useless beauty in the eyes of the peripatetic Tarsem, who visits 20 countries to create one bad film called *The Fall*. | PHOTO BY STEPHEN BERKMAN

Bullet time

Johnnie To's gangster hits get the spotlight

By Cheryl Eddy
› cheryl@sfbg.com

An utterly complete retrospective of Johnnie To's films would be too much to ask, really. To's résumé to date involves nearly 50 features, with at least one release nearly every year since 1986. His work also spans such a gobsmacking array of genres that even an audience of dedicated fans might experience exploding-head syndrome. And *genre* is the key word here; the man's a master at it, a trait that has earned him admiration if not fame stateside — probably a good thing, given the cautionary tale of the Hollywoodized John Woo. Though even his most bizarre Chinese New Year farces occasionally pop up at the 4-Star Theatre (and probably nowhere else in the Bay), To's most internationally acclaimed entries are his action flicks, filled with blazing guns, taciturn antiheroes, and, inevitably, at least one scene in which several characters pause their killin' to enjoy a hearty meal.

So, sorry, completists — To's exercises in romance (including 2001's gloriously offensive *Love on a Diet*, which makes Eddie Murphy's fat-suit adventures look subtle), his 1993 supernatural tough-chick classic *The Heroic Trio*, and his goofy comedies (like 2003's young-doctor yukfest *Help!!!)* are not repped in the Pacific Film Archive's "Hong Kong Nocturne: The Films of Johnnie To." Even the PFA admits, in their notes on the series, this is a "small sampling" of To's output. But if I had to pick nine To films — culled, as the PFA's are, from To's output under his own Milkyway Image banner, created in 1997 — my sampling would likely resemble what's on tap through June.

The essential To screens first: 1999's *The Mission*, as close to perfection as he's ever come. Spare, gritty, and obsessed with the business of male bonding (a To leitmotif), *The Mission* is about five gunslingers (all character types: a hairdresser, a barkeep, a pimp, etc.) who come together to protect a mob boss, then close ranks when they're ordered to off one of their own. To regular Anthony Wong plays the hairdresser — a guy so grim he's known as "The Ice" — so you know this shit is serious.

The theme of loyalty among assassins who've become friends despite themselves is echoed in 2006's *Exiled*, which brings back much of the *Mission* cast. In this modern-day spaghetti western, the gang is charged with killing a former comrade who's left the organization and settled down with wife and baby. A straightforward execution is discarded in favor of an endlessly complicated scheme that involves a gold heist, double-crossing mob heavies, seedy operating rooms, and more; naturally, slow-motion bullet ballets punctuate every act with gory grace. Wong, as a sad-faced killer caught between doing the right thing for his boss and the right thing for his conscience, is typically top notch.

The more overtly linked *Election* (2005) and *Triad Election* (2006) also address the gangster code, taking a darkly realistic look at how Hong Kong gangsters select their leadership — honor takes a back seat to power, and money, of course, means everything. *Breaking News* (2004) adds eager TV crews to To's usual cops-'n'-robbers stew. There's a lesson learned about not turning police business into a media circus, and yes, it's a lesson tattooed into Hong Kong streets with many, many bullets.

"Hong Kong Nocturne" may be the PFA's program title, but not every selection is a dark tale. *Throw Down* (2004) is a judo comedy. The amusing if overlong *Fulltime Killer* (2001,

CONTINUES ON PAGE 58 ››

RICH AND USELESS: *THE FALL* – AND THE FLIGHTS – OF TARSEM

Some kinds of artistic ostentation possess a breadth of scale and insularity of purpose that have everything to do with privilege. Matthew Barney is responsible for some enormously pretentious cinematic objects, but even he hasn't dreamt as self-indulgently big as the mono-monikered Tarsem (birth name: Tarsem Singh) does with *The Fall*. Shot in 20 countries — from Chile to Fiji to Namibia to Romania to all over his native India, plus plain old Hollywood — it's perhaps the ultimate "Why? Because I can" movie, sumptuous and useless to equal degrees.

The film's story (inspired by an obscure 1981 Bulgarian children's film called *Yo ho ho*, something the filmmakers haven't gone out of their way to acknowledge) is a haphazard clothesline on which to hang two hours of pictures. Collected in a coffee-table book, these images might suggest that *The Fall* is the greatest surreal epic ever — an update of Alejandro Jodorowsky's 1973 magnum opus *The Holy Mountain*.

Actually watching the thing, however, is a different experience.

You might remember — or might still be trying to forget — Tarsem as the director of 2000's J-Lo vehicle *The Cell*, an odious serial killer tale tricked out in the biggest wholesale cribbing of Art History 101 imagery since the more enjoyable *Altered States* (1980). He also directed numerous TV commercials and music videos (most notably REM's 1991 "Losing My Religion"), two forms of media that suit his empty pictorial flash. *The Fall* is like an endless high-concept shoot of extravagant fashions no one could ever really wear, presented against backdrops few could ever visit — unless, like this movie's director, they're the kind of global citizen who (according to biographical notes) "lives in London, Italy, Los Angeles, and India."

If *The Fall*'s exotica had something, *anything* — a heart, a point, some philosophical intent — behind it, Tarsem's movie wouldn't end up seeming like such monumental upscale baloney. But this director has no feel for pacing, actors, or tone; he wobbles from labored whimsy to maudlin realms before abruptly opting for nasty violence.

Just who is *The Fall*'s cold pageant-cum-travelogue for? People who wish they had Tarsem's life, I guess. Perhaps this is his way of sharing it with the proles. Isn't that generous. **(Dennis Harvey)**

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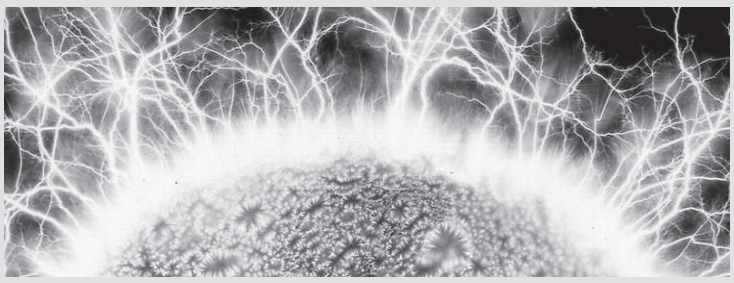
Bullet CONT»

codirected with frequent collaborator Wai Ka-fai) follows dueling hired guns O (Takashi Sorimachi, stone-faced but Snoopy-obsessed) and Tok (a particularly smirky Andy Lau). To's meta-intentions are signaled at the start, when Tok voiceovers, "I like watching movies, especially action movies." My general feeling on *Fulltime Killer*, from a later Tok observation: "Not the best movie, but I like the style." For an even more bizarre Lau performance, 2003's *Running on Karma* is recommended; the star plays a psychic bodybuilder turned stripper. A muscle suit that eclipses even *Love on a Diet*'s stunt-costume gimmickry is prominently featured.

The series' local premiere, 2007's *Mad Detective*, is unfortunately non-noteworthy. The rubber-faced Lau Ching-wan, a To favorite, stars as the titular detective. He hears voices! The voices are embodied by actors who follow him around! The conceit gets old fast. For a better Lau-To pairing, pick up 1999's *Running Out of Time* — not part of "Hong Kong Nocturne" but worthy enough to be. **SFBG**

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***Bzzzzzzzzt!* Thorsten Fleisch's *Energie!* applies 30,000 volts to photographic paper.**

In Thorsten Fleisch's five-minute *Energie!* (2007), an untamed 30,000-volt current exposes photographic papers that are then sequenced in a manner that suggests or reveals systems of electrons. Fleisch's film is a blast. Its black-and-white lightning formations resemble angry veins in the eyeball of an electrical beast — and the veins in your eyes will sprout similarly after gazing at this strobe attack by Fleisch, a student of Peter Kubelka.

The orb that gradually rises to the center of the screen during *Energie* could be a ferocious cousin of the eclipse that forms the insignia for the digital projects of Other Cinema, Craig Baldwin's space for visions in the Mission. It also serves as a core symbol for Other Cinema's latest calendar-closing "New Experimental Works" program.

Here's an orb, there's an orb, everywhere's an orb, orb! There's one at the center of Shalo P's *Vengeance 2.0*, which begins with a word of warning from Michael Jackson before mixing Bernard Herrmann's score for *Vertigo* (1958) and numerous Batman symbols into a brew fans of Paper Rad and Michael Robinson might enjoy. There's even a character named Orb in *Apple*, a sword-clanging, sprite-eared, and typically ingenious vision from "from the hideous director of *Dawn of the Evil Millennium*," Damon Packard, whose movies are as potent as laughing gas and better than all other drugs.

Eli Marias' and Amos Natkin's *An Internal Camaraderie* might not feature an orb, but its new age mix of hilarity and potent hypnotism includes just about everything else, including fluorescent rainbow colors, a sea of testifying infomercial faces, and one well-deployed white turtleneck.

Other highlights among "New Experimental Works" that this reviewer was able to see include: Roger Deutsch's *Act Your Age*, where a pencil is not just a pencil; Tony Gault's *Count Backwards From 5* (2007), in which images of water — with a powerful use of voice-over — convey the mystery of family and death; and Danny Plotnick's *Out of Print*, a four-minute testimonial that should be placed in a time capsule. **(Johnny Ray Huston)**

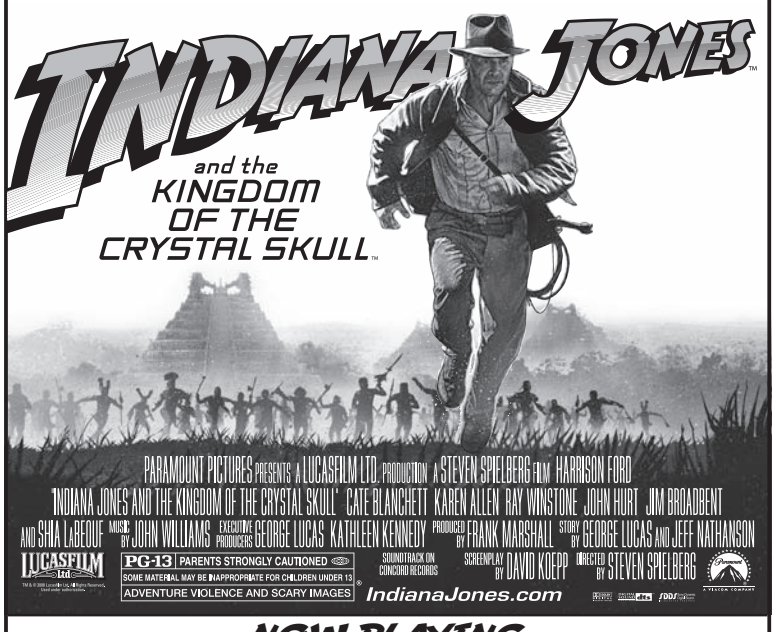
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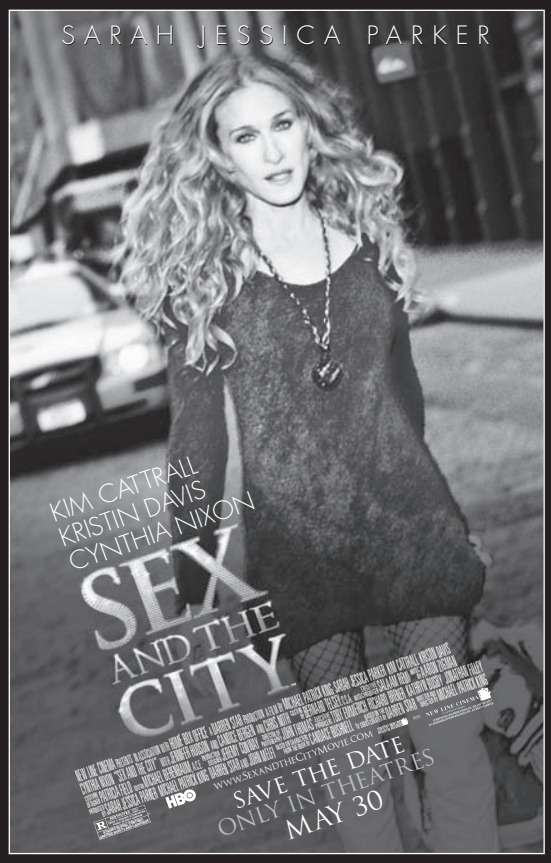
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The Strangers

REVIEW Returning from a wedding reception in a glum mood — apparently Kristen (Liv Tyler) did not respond to a marriage proposal from James (Scott Speedman) as hoped or expected — the pair retreat to his family's isolated vacation home, where they find their evening getting worse, fast. A most unexpected 4 a.m. knock at the door and a strange interaction with a seemingly lost girl is followed by more knocks, then vandalism, then disturbing signs that the house has already been or is being entered — until it's not a knock at the door but an ax crashing through it. The panicked couple discover they're being terrorized for no apparent reason by three masked visitors who have disabled the phones and car. It's downhill from there. Debuting writer-director Bryan Bertino's effectively stripped-down home-invasion thriller is refreshingly short on the usual cheap shock cuts, sound surges, and false scares. Instead, *The Strangers* makes excellent use of eerie restraint and quiet in a long, tense buildup before most of the real mayhem happens. Too bad the last five minutes are as uninspired as the prior 80 are crafty. **(Dennis Harvey)**

THE STRANGERS opens Fri/30 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Heidi Atwal, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 62. For first-run showtimes, see Movie Guide at sfbg.com. For complete film listings, go to www.sfbg.com. Due to the Memorial Day holiday, theater information was incomplete at press time.

OPENING

Alexandra *Alexandra*'s 70-something title figure (Galina Vishnevskaya) takes the laborious journey to Chechnya, where the grandson (Vasily Shevtsov) she hasn't seen in seven years is stationed at a large army base. This latest by Russian master Alexander Sokurov isn't exactly narrative-driven, but it's one of his least abstract, most emotionally direct works. In her first film role, opera veteran Vishnevskaya doesn't need to sing to etch a character whose long-suffering indomitableness is as much Mother Courage as Mother Russia. (1:32) (Harvey)
The Children of Huang Shi Jonathan Rhys Meyers and Chow Yun Fat star in this based-on-a-true-story tale about the rescue of orphaned children from war-torn 1930s China. (2:05)
The Fall See "Rich and useless," page 57. (1:57)
Indestructible Sooner or later we all have to face the incredibly sad fact of life that we aren't immortal — but dealing with illness and the inevitability of death rarely acquires the agonizing immediacy with which a person suffering from such a fatal and disabling condition as ALS (Amyotrophic Lateral Scleroses) is forced to grapple with those difficult issues. *Indestructible*, filmmaker-actor-playwright Ben Byer's autobiographical account of his battle with the aforementioned progressive neurodegenerative disease, does exactly that. As it follows Byer around the world in his devastating yet determined effort to fight his sickness, the film captures the emotional and mental state of a man who slowly comes to terms with the unfortunate reality of his life. The complex and insatiably inquisitive *Indestructible* also explores the different ways in which ALS patients all around the world deal with their predicament, as well as how their family and friends react to the situation. (1:53) (Komodore)
Note by Note Following the year-long process of making a grand concert Steinway piano, *Note by Note* is an interesting, enjoyable, and detailed documentary that reveals the hard work that handcrafting a piano actually entails. Steinway, one of the few surviving piano manufacturing companies, is still highly regarded for its top notch instruments, and filmmaker Ben Niles suggests that the superior quality associated with the company is strictly related to the fact that it is individuals, and not machines, that make its instruments. Placing his attention on the different workers a piano has to go through before it's ready to be sold, Niles presents each laborer as an artist equal to a musician, and exposes a working environment that is very different from today's automated standards. As the film progresses one can't help but wonder what all these specialized tradespeople would do if Steinway went out of business. (1:21) *Smith Rafael*. (Komodore)
Postal I could pretty much sum up *Postal* in four words: Uwe Boll directed it. But the colorful, controversial (if only in his own mind) director — known in certain circles as the Ed Wood of our times — displays, perhaps for the first time, an actual sense of humor in his latest video-game adaptation. Yes, the first five minutes are comprised of tasteless jokes about the Sept. 11 hijackers — but what the hell, I laughed. Everyone involved (including Zack Ward as the disgrunted anti-hero, Dave Foley as a cult leader, Verne Troyer as himself, and *Seinfeld*'s "Soup Nazi" as Osama Bin Laden) seems completely aware of what kind of film they're in; as a result, the entire effort is as subtle as the gratuitous, full-frontal shot of Foley's manhood mere moments after his character is introduced. The plot, which involves a heist of sought-after toys and zooms between terrorists, trailer parks, love-ins, and shoot-outs, is utterly ridiculous. Is *Postal* Boll's best film? I'm gonna declare it to be so, if only for Boll's cameo as himself, grinning gleefully and wearing lederhosen. For an interview with Uwe Boll and *Postal* cast members, visit www.sfbg.com/blogs/pixel_vision. (1:40) *Roxie*. (Eddy)
Sex and the City: The Movie Carrie Bradshaw and company hit the big screen. (2:10)
Six Sex Scenes and a Murder Who killed Nick Hamilton (Richard Crenna Jr.)? Was it a gangland hit? Did he piss off one of many ex-girlfriends, their new beaus, or even his own patience-strained older brother? As Detective Reece (Jasper Watts) interviews suspects — Nick's myriad intimates and possible enemies — the next morning, their alibis reveal that all were too busy fucking (encompassing most of the Kinsey Scale range) to have done him in. Too bad these sex scenes are so tepidly handled (don't expect much nudity, let alone enthusiasm) by enterprising Orinda-based writer-director-producer Julie Rubio. Her first feature is purportedly based on her personal experience of losing a boyfriend to a gangland hit. That real-life story has got to be more interesting than the quasi-noir fictionalization she's created, in which characters sport vaguely 1940s clothes and hairdos but still drive SUVs and talk on cell phones. The problem with *Six Sex Scenes and a Murder* isn't that it's low budget, shot on HD, or not sure what era it's set in. It's that it simply lacks style, smarts, pacing, suspense, humor, and more-than-rudimentary professionalism. (1:15) (Harvey)
The Strangers See pick box. (1:30)

ONGOING

Baby Mama (1:36)
The Band's Visit (1:29)
Battle for Haditha Okay, here's another Iraq War fictive feature people won't go see, although this may be the first one where it would be a real shame (as opposed to the many very good documentaries everyone ought to have seen). It delivers sweeping, multicharacter, wide-canvas drama à la 2006's *Babel* within a docudrama style that's as convincing and effective as Brian DePalma's thematically overlapping 2007 *Redacted* was — let's put this delicately — phony, crass, and just plain shitty. A mix of professional and first-time actors (including actual Iraq vet and ex-Marine Elliot Ruiz as the platoon leader) play more disparate elements in post-Saddam society and the US military than we're used to seeing. They converge on a reenactment of the November 2005 events in which an IED bombing of a Marine convoy triggered indiscriminate, retaliatory, home-invasion killings of two dozen local residents, including myriad women and children. (One point made is that many citizens get identified as insurgents simply because real ones have threatened families with death if they squeal.) There's a long, ominous buildup in which we're introduced to lives that will soon be traumatically shaken up — and then bleep hits the fan. *Battle for Haditha* is like a realpolitik version of a 1970s disaster movie, sans soap operatics, Charlton Heston, or idle pleasure in the spectacle of order collapsing. It's tense, immediate, and vivid (if not quite so potently) in the way 2006's *United 93* was. A rare dramatic film from veteran documentarian Nick Broomfield, this film's final outcry of grief, vengeance, and injustice is a terrifying illustration of how badly we've bungled — by creating new terrorists in attempting to eradicate established ones. (1:35) *Roxie*. (Harvey)
Before the Rains Directed by award-winning Indian filmmaker-cinematographer Santosh Sivan (1999's *The Terrorist*), *Before the Rains* is a predictable and lifeless period drama set in 1930s Southern India. As often happens in such movies, there's a love story, a betrayal, and a tragedy, all of which are captured in a beautiful landscape that reeks of artificiality, sensualism, and exoticism. The illicit affair between Moores (Linus Roache), an Englishman with hopes of profitably exploiting Kerala's wealth of spices, and Sajani (Nandita Das), a unhappily married local woman, works as a metaphor for the impossibility of a peaceful coexistence between England and India. This metaphor is also reflected in the Indian Nationalist movement that forms the film's backdrop, as well as the entrepreneur's relationship with his right hand, T.K. Neelan (Rahul Bose), who Moore cruelly deserts when the former is threatened with severe punishment by his people for inhabiting both worlds. (1:38) (Komodore)
Bra Boys (1:40)
The Chronicles of Narnia: Prince Caspian The second film installment in the Chronicles of Narnia series picks up one year after the four Pevensies — Peter, Susan, Edmund, and Lucy

— find themselves tumbling back through the doors of the wardrobe, wartime schoolchildren redux when once they were kings and queens of a golden age. Readers of the C.S. Lewis series will empathize at the start of Prince Caspian with the children's ever-present longing to get back into Narnia. There's the sense of a paradise lost, and doubly so when they do return. While a year has passed in the Pevensies' lives, 1,300 have gone by in their kingdom of old. Cair Paravel lies in ruins, Aslan has vanished, an invading race called the Telmarines has conquered Narnia, and its population of talking animals, centaurs, and dwarfs has nearly been exterminated. The Pevensies join forces with the straggling survivors, as well as Prince Caspian, a renegade Telmarine, in the fight to free Narnia. This part of the story proves most compelling, as we witness the heavy toll the years have taken on the Narnians (Peter Dinklage is enjoyable as a surly and disbelieving dwarf) and the children's struggles to smoothly transform back into heroic rulers. The battle scenes are gripping enough, partly because it remains unnerving to watch schoolchildren fiercely hacking away at the enemy. But after nearly two luxuriously paced hours that offer moments of darkness and uplift and a dreamy enjoyment of the land through which the gathering army travels, the film's denouement is disappointingly hurried and patched together, leaving us to project rather than feel the poignancy of leaving paradise again. (2:24) (Rapoport)

The Counterfeiters (1:38)

Dalai Lama Renaissance Chronicling an event that took place in 1999, this curiously late-arriving documentary by Khashyar Darvich finds "40 of the world's most innovative thinkers" invited to a conference at the Dalai Lama's HQ in the Northern Indian Himalayas. The organizers' idealistic idea was to create "Synthesis Dialogues" between experts and activists in various fields — from biology and economics to social justice and new-age spirituality — that would generate practical plans of action for dealing with humanity's many escalating woes worldwide. These would be offered up to His Holiness for his sage two cents (and possible endorsement). It didn't quite turn out that way, though. Darvich captures the convention as it degenerates into argument and egotism as some participants (particularly two obnoxious Type A quantum physicists) immediately start bitching about the summit's structuring, insist they need to speak to the Dalai Lama one-on-one, etc. In the end it's not very clear if anything benefiting humankind has emerged beyond a few privileged souls getting contact highs from proximity to Tibet's exiled leader — who indeed comes off as wise, compassionate, good-humored, and ego-free — as well as maybe, just maybe, gleaning a teensy insight about their own ego hang-ups. Darvich tries to put an inspirational-fadeout spin on this. But what's most interesting about *Renaissance* is its evincing that some esteemed do-gooders can't team-play well enough to do humanity any actual good when given the opportunity. (1:21) *Roxie.* (Harvey)

Deception (1:47)

Flight of the Red Balloon After years of Tarantino twists and shot-for-shot shams, homage has gotten a bad name. Let's call *Flight of the Red Balloon* something else: a transportation device in which Paris, Albert Lamorisse's beloved 1956 slice of magical realism *The Red Balloon*, and a patchwork family float in and out of Hou Hsiao-hsien's inscriptive view. At 61, the former Taiwanese new wave pacesetter is on a travel kick. After moving to Tokyo to film 2003's *Café Lumière*, his tribute to Yasujiro Ozu, the filmmaker next went to Paris, thanks to a commission by the Musée d'Orsay. *Flight of the Red Balloon*'s reception at Cannes was lukewarm, but away from that hothouse it's plainly a masterwork. Mysterious without being opaque, it is as delightful in its particulars as in its overall musical intelligence. It starts simply, with a boy and a balloon. The red orb reappears periodically in Hou's film, like a refrain, but this prologue provides the fullest convergence with Lamorisse's original. A sleepy-eyed child calls out to the air before descending the Metro steps; the camera pans up, catches a first glimpse of the talisman as it lingers behind wind-brushed trees, and then follows it across the rooftops of an overcast Paris. The balloon retreats, but Hou's camera stays alight. We soon find the boy, Simon, living in a jumbled apartment with his mother Suzanne (Juliette Binoche), a blustery creative type who voices puppet shows. She has engaged a young Chinese filmmaker as Simon's nanny: Song Fang (playing herself) is first seen entering Suzanne's puppet theatre, her oval visage shrouded in the richly-toned shades of black typical of Hou's collaborations with cinematographer Mark Lee Ping-Bin. The conflicts within this autumnal story world pass at a remove. Hou wryly observes aspects of Parisian life, but doesn't tether his film to such observations. Instead he emphasizes resonant textures: the musical interplay between the relaxed camerawork and Binoche's breathy, bleached-blond performance; the lyrical enfolding of a child's half-comprehending, absorbed perspective with that of a foreigner's; and too many paired scenes and visual echoes to count, including a couple of lovely pirouettes up and down a spiral staircase. (1:53) (Goldberg)

The Forbidden Kingdom (1:53)

Forgetting Sarah Marshall (1:51)

A Four Letter Word The setting is Manhattan circa now, where it turns out the gay community separates quite neatly into three categories: self-hating sluts who communicate exclusively via expository repartee; monogamists with softball crises to overcome and who provide an adorably imperfect template for the latently monogamous sluts; and generically political ("I made posters for the equal rights march last night") cuties who tsk-tsk the decadence of their fellow limp wrists but conveniently do all of their vague society-fixing in some fantastical outer borough. Why is it that so many gay films that appear to revel in a "for us by us" animus feel like reassuring primers for slumming straight people? It wouldn't be such a big deal if more of them were like 1970's *The Boys in the Band* (it's a great movie, deal with it), in which the awkwardly taxonomic dialogue is buttressed by wit and lived-in emotion. But the corresponding dialogue in Casper Andreas' new contribution to this growing cinematic pile, as you likely had already guessed from the portentously shitty title, is not. A promising snappiness to the beginning quickly flakes away and reveals a spindly framework of morals and pectorals. And even when the directionless sloganeering finds its way to some outpost of true cleverness, the wisecracks are always of the evergreen and interchangeable variety, leading one to suspect a strong reliance on what pith could be harvested from a thousand overheard conversations at the gym. (1:27) (Shamai)

Fugitive Pieces His entire family killed by Nazi invaders, little Jakob is found hiding in the Polish woods by visiting archaeologist Athos (Rade Sherbedgia), who smuggles the Jewish child back to his native Greece, then later moves them both to post-war Toronto. Jakob grows into a somber man (Stephen Dillane) obsessed with the Holocaust and the possibility that his sister might be alive, to the point where it destroys his marriage — when life-embracing Alex (Rosamund Pike) realizes he's come to view his wife not as salvation from his dark thoughts, but an irritating distraction from them. The first feature from Canadian director Jeremy Podeswa (1994's *Eclipse*, 1999's *The Five Senses*) in a decade — he's spent the meantime directing episodes of just about every worthwhile cable series — is a handsome adaptation of Anne Michaels' acclaimed novel. The drama deftly cuts between various periods in Jakob's life and the important figures in them. Those who've read the book may not be as impressed as others, however: be warned that after film festival audiences apparently found it too much of a downer, the producers changed the original ending. Which, ironically, leaves the movie closing on a note much less potent than the bulk of the film. (1:44) (Harvey)

Harold and Kumar Escape from Guantanamo Bay (1:42)

How the Garcia Girls Spent Their Summer (2:08)

In Bruges (1:47)

Indiana Jones and the Kingdom of the Crystal Skull Breathe easy, rabid fans — that early buzz of Dr. Jones and company sullying the legacy of the previous trilogy with this new entry was way off the mark. True, it's no *Raiders*, but *Crystal Skull* has everything a summer movie needs (exciting chase sequences, nifty fights, glorious special effects), plus the added joy of seeing Harrison Ford's aging archaeologist-cum-action-hero kick baddie butt (in this Cold War–set yarn, the opposing forces are led by Cate Blanchett in Russian-dominatrix mode). At stake is the titular skull, an object of highly mysterious origin that leads Indiana Jones and his ragtag crew (including Ray Winstone as a Jones buddy from the war, young sidekick Shia LeBeouf, John Hurt as a gone-native professor, and old flame Karen Allen) to the jungles of South America. Objects (and humans) are bull-whipped. One-liners are uttered. Snakes are reconfirmed as something to be feared. It's familiar stuff, but who cares? The joyfully fast-paced *Crystal Skull* may not be an innovative masterpiece, but the Steven Spielberg–George Lucas brain trust wants only for you to have a good time at the movies — and you will. (2:02) *Castro.* (Eddy)

Iron Man His mythology may be lesser-known than that of his Marvel brethren (Spider-Man, the Incredible Hulk, the X-Men, etc.), but that's actually to Iron Man's advantage — he's not a slave to iconic moments and catchphrases, as demanded by eagle-eyed fanboys. Star Robert Downey Jr. makes Jon Favreau's flick something special — there's plenty of old-skool Downey in Tony Stark, the metal-suited superhero's public identity, who happens to be a rich boozehound with a weakness for the ladies. After an eye-opening stint behind enemy lines in Afghanistan, the weapons manufacturer decides violence is *wrong*, man, and sets about destroying his own product. Naturally, others in the company (particularly Jeff Bridges' Obadiah Stone, reflecting evil off his shiny dome) disagree. The plot, though, is incidental — *Iron Man* is all about the hot-shit special effects, which include some very sweet suit technology in addition to the expected explosives, in-flight battles, and nifty moments with Stark and his robot lab assistants. This may not be the greatest comic-book movie of all time, as some had hoped — but it's a damn entertaining one. (2:00) (Eddy)

The Life before Her Eyes (1:40)

Made of Honor (1:41)

Miss Pettigrew Lives For a Day (1:51)

Mister Lonely Most folks who settle down to watch a Harmony Korine film know not to expect the familiar. Korine is, after all, the guy who wrote Larry Clark's hot-button *Kids* (1995), and the writer-director of 1997's *Gummo*, one of the head-scratchingest flicks ever to attain cult status. His latest — his first feature since the 1999 Dogme entry *Julien Donkey-Boy* — is perhaps his most unusual effort to date, but not for the reasons seasoned Korine watchers might expect. Yeah, *Mister Lonely* is about a Michael Jackson impersonator (Diego Luna) who falls for a Marilyn Monroe impersonator (Samantha Morton) while performing in Paris. Though she's married (to a faux-Charlie Chaplin), he agrees when she asks him to come live with her in the Scottish highlands — on a commune populated by even more impersonators, including a Madonna wannabe and a pseudo-Pope. That said, the film is conventionally structured, with three acts shot in a straightforward manner. Of course, interspersed between poignant sequences depicting Michael struggling to fit in, even among others of his kind, are a series of increasingly odd occurrences in the Panamanian jungle. A group of nuns — overseen by a bossy priest (Werner Herzog, who also starred in *Julien Donkey-Boy*) — are shocked to discover they can skydive without parachutes. It's a bizarre conceit that allows *Mister Lonely* its most glorious images: nuns joyfully clasping hands in the air while plummeting safely to the ground. (1:52) (Eddy)

My Blueberry Nights (1:51)

OSS 177: Cairo, Nest of Spies The Austin Powers franchise ran out of ideas after just one movie, but here's hoping there's more to come from this French spy spoof, which has been a big hit at home and on the festival circuit. Local fave Jean Dujardin, styled to look like a young-Connery James Bond, plays OSS 177, a Gallic secret agent character that was featured in seven movies and nearly 300 novels between 1950 and 1970. This time, though, his suave imperviousness sends up Eurocentrism, vintage colonialist ignorance, and racism. Sent to take the place of an assassinated agent in Cairo, he is embroiled in various intrigues and ballasted by the lovely if exasperated local assistant Larmina (Bérénice Bejo), whose Muslim faith and Arabic language he dismisses as backward regional fads. Though set in the mid-1950s, director Michel Hazanavicius's film is full-on homage to the widescreen pinnacle of 1960s espionage adventures, from the Saul Bass–type opening titles to the brassy score to the pervasive casual sexism exhibited toward a nonstop bevy of bombshells throwing themselves at our unsurprised hero. More deadpan than Mike Myers–broad in humor, this is nonetheless a very funny movie worth a look even if you think you're allergic to subtitles. (1:39) *Smith Rafael.* (Harvey)

Priceless (1:42)

Redbelt (1:39)

Reprise Norwegian helmer Joachim Trier may or may not be Lars von Trier's distant rela-

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SINGLES PARTIES

MAY 30	Wine Tasting & Shopping Party, SF
MAY 31	Baby Boomers Bash, Concord
JUN 3	North Bay Singles Mixer, Santa Rosa
JUN 6	Wine Tasting Party at Cal Shakespeare Theater, Orinda
JUN 7	Solano Singles Convention, Vallejo
JUN 12	First-ever Cougars Party, SF
JUN 13	Lucky Friday the 13th Art & Wine Tasting Party,Novato
JUN 14	Polynesian Tiki Dance Party, Palo Alto
JUN 19	Mid-Life Singles Mixer, Emeryville
JUN 21	Singles Prom, SF
JUN 22	3rd Annual Wine Tasting Party at Bargetto, Soquel
JUN 27	Young Single Professionals Party, Mountain View
JUN 28	Blue Jean Ball, San Mateo Marriot
JUL 5	Lock & Key & Dance, San Jose
JUL 13	Finding a Lasting Relationship Seminar, Santa Rosa
JUL 26-AUG 2	London & Country, July 26 - August 2
AUG 2-10	Castles on the Rhine Cruise, August 2-10

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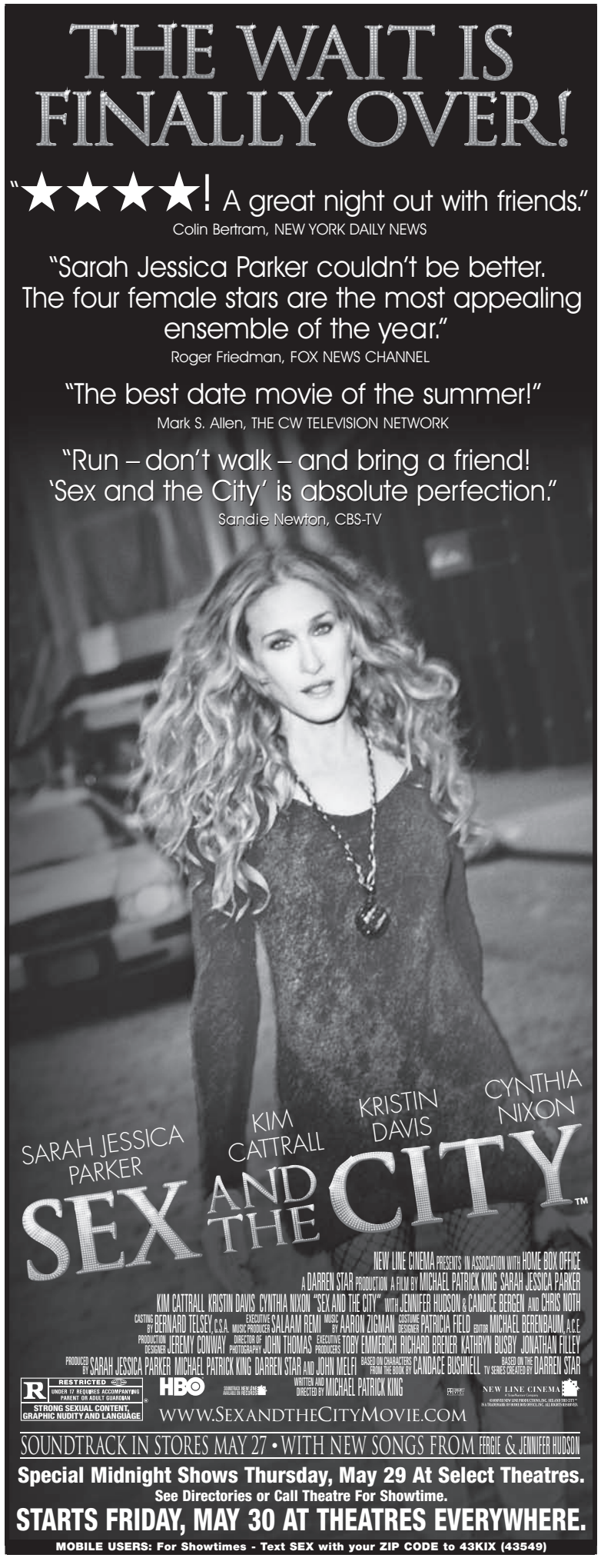
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tive. Let me back up a bit: according to several sources, the two directors are kin — but the former's feature debut, *Reprise*, pleasantly reassures us that even if Joachim had the misfortune of sharing the same genes with Lars, at least he doesn't share his bad sense of filmmaking. Nevertheless, the younger Dane did grow up in an environment where cinema was greatly appreciated (he first used an 8mm camera at age 4), which probably explains why his first attempt at full-length moviemaking is governed by such refreshing and refined ideas about the cinematic language. Trier is also a national skateboarding champion — something that might seem unrelated but may, on the other hand, account for *Reprise*'s playful, edgy approach. Set in contemporary Oslo, the film follows friends Erik (Espen Klouman-Hoiner) and Phillip (Anders Danielsen Lie), who have dreams and aspirations about becoming great cult authors. Casting mainly nonactors and employing a slew of unannounced flashbacks and flash-forwards, Trier creates a fluid chronology where happiness and sadness coexist, and potentials are imagined, shattered, and rediscovered all at once. Like its 20-year-old protagonists, *Reprise* is disorderly, hazy, adventurous, and inquisitive, thus adequately relating the agony of youth. (1:46) (Komodore)

Roman de gare There was a lengthy period after 1966's *A Man and a Woman* when Claude Lelouch was probably the most popular — if hardly most critically admired — French director of his generation, at home and abroad. That era is long gone, but Lelouch perseveres, productive and unapologetic as ever, even when his films (typically) fail to export or flop on native terrain. (A recent aborted feature trilogy nearly bankrupted him.) This latest, however, isn't just good, it's a whole new Lelouch — intricate, caustic, macabre, and ingenious. Dominique Pinon plays a possible escaped serial killer who picks up Audrey Dana, stranded at a rest stop after fighting with her fiancé. Dana persuades him to pose as her betrothed for her rural family's benefit. Is he really a killer? A schoolteacher? Ghostwriter for a famed novelist (Fanny Ardant)? All of the above? Or is this all simply the latest best-selling fancy of that aforementioned literary star? Just what "perfect crime" (or crimes) is (are) committed in reality and on the printed page? Perhaps the most surprising element here is that *Roman de gare* ends up being a "typical" Lelouch film — celebrating life 'n' love — but getting there in the most circuitous fashion possible. If that payoff isn't half as so striking as what came before, this 49th movie in a half-century-long career is still highly entertaining: Lelouch at his best and then some. (1:43) *Smith Rafael*. (Harvey)

Son of Rambow Any movie that's marketed with a twinkly, heartwarming vibe — especially if it involves kid stars — is like kryptonite to me. That said, if you throw Rambo adoration into the mix, I'm willing to engage, and, in the case of *Son of Rambow*, even enjoy myself. It's the 1980s, and wee, overprotected-by-his-Christian-mother Will Proudfoot (Bill Milner) meets tough, no-parents-in-sight Lee Carter (Will Poulter). It's an unlikely friendship strengthened by the boys' mutual love of *First Blood* – and their subsequent decision to make a homespun action movie modeled after that ultraviolent masterpiece. Will's strict family, the agonies of trying to be popular (brought on by a too-cool French exchange student), and other conflicts spring up in the name of life lessons, to be expected in any coming-of-age-tale — but this particular version has little kids worshipping at the altar of Stallone. Maybe I identified too much, but my heart, bloodthirsty though it may be, was definitely warmed. (1:36) (Eddy)

Speed Racer (2:08)

Standard Operating Procedure After profiling Robert McNamara in 2003's *The Fog of War*, Errol Morris jumps down the chain-of-command to summon US soldiers punished for the infamous photographs from Abu Ghraib. Ever the showman, he cuts from burnished interviews and photos to reenactments and slow-motion rumbles — we "see" Saddam's egg frying, giant prison ants, and an exploding helicopter. Such obsessive visualizations seem misplaced and morally confused. The Abu Ghraib story is, among other things, about the unstable, delicate nature of photographic representation. Yet Morris can't resist auteur-stamped fireworks — how else to explain the typically nutty (and utterly incongruous) Danny Elfman score? (1:57) (Goldberg)

Sunflower (2:10)

21 (1:58)

Then She Found Me On the brink of 40 and anxious to have a child, Brooklyn schoolteacher April (Helen Hunt) instead is informed by husband Ben (Matthew Broderick) that he "doesn't want this life" — meaning their marriage, with or without kids. The next day, her ailing adoptive mother dies. While reeling from these developments she's approached out of the blue by her biological mother Bernice (Bette Midler), a Manhattan talk show hostess who expects April to be thrilled at the reunion. Just when the latter is adjusting to this and commencing a romance with likewise newly divorced Frank (Colin Firth), she discovers breakup sex with the ex left her pregnant, forcing Ben back into her life. Hunt's feature directing debut (she also co-adapted Elinor Lipman's novel) deserves some credit for avoiding the more obvious warm and fuzzy romantic comedy tropes, even including one unexpected, very downbeat turn around the two-thirds point. But the movie is low-key in a morose rather than insightful way; meant to be "complicated," the characters instead just feel sketchy. Hunt has won praise in some quarters for "bravely" coming off depressed and haggard here — but dour, anxious, and looking like she aerobicizes three hours for each small no-dressing salad consumed, she seems the same as usual to me. (1:40) (Harvey)

The Visitor When successful actors turn to directing, you can often gauge how long they've been immersed in fiction by the degrees of condescension and cliché in their movies. Ethan Hawke is an unfortunate recent example. I'd say John Cassavetes is the classic one ... but then people would hunt me down and kill me. Tom McCarthy isn't as famous an actor, despite working steadily (on *Boston Public*, *The Wire*, and several George Clooney movies) for a decade. This low profile may be an asset: while his 2003 writing-directorial debut, *The Station Agent*, sounded too precious, it turned out to be wonderful. McCarthy's directorial follow-up, *The Visitor*, isn't as successful. Still, it's an unforced, gracefully crafted, emotionally rewarding (to a point) miniature that suggests he has a reliable second career option. Walter Vale (Richard Jenkins) is a dour Ivy League professor dwelling in a Connecticut house too big for anyone who has such a shrunken soul. His department forces him to deliver a paper at a New York University–sponsored conference, and thus he reenters, for the first time in years, his Manhattan apartment. Walter is surprised to discover Senegalese émigré Zinab (Danai Gurira) in his bathtub; her screams nearly bring Walter a beat-down from Syrian boyfriend Tarek (Haaz Sleiman). It's sorted out that a scam artist has rented Walter's prime piece of real estate to the couple in his absence, and Walter eventually invites them to stay. Then he starts to enjoy their company, or at least that of Tarek, a percussionist with an ingratiating personality who starts teaching him how to drum. It's all good — until the NYPD profiles Tarek one night and he's thrown into a windowless correctional facility, with deportation imminent. *The Visitor* is beautifully acted and admirably sculpted. But in the last laps, McCarthy has Walter deliver a big speech to low-level governmental authorities, complete with an ironic fade-out on Old Glory. This movie is a respectable follow-up to *The Station Agent*. But its suit-finds-groove response to globalization and deportation ultimately feels like a formula McCarthy should have already seen beyond. (1:58) (Harvey)

What Happens in Vegas What *Baby Mama* made absolutely clear was that women can only find happiness by making their own families. *What Happens in Vegas* repeats that valuable life lesson — with the added bonus of a distasteful peeing-in-the-sink joke. Cameron Diaz plays Joy, a successful stockbroker who, after getting ceremoniously dumped by her fiancé, decides to fly to Las Vegas to blow off some steam. There, fate brings her together with Jack (Ashton Kutcher), who's just lost his job, and the two share a night of inebriated passion which results in marriage. After returning to their sober states, Joy and Jack realize they've made a huge mistake, but destiny works its magic once again, and the unlikely couple is forced to spend six months living in sacred matrimony. In addition to being entirely predictable and cheesy, *Vegas* is also unamusing and perhaps a little scary: Diaz's mouth has never looked bigger. (1:38) (Komodore)

Young @ Heart (1:48) *Smith Rafael*.

REP PICKS

"Hong Kong Nocturne: The Films of Johnnie To" See "Bullet time," page 57. *Pacific Film Archive*. SFBG



Works by the late experimental filmmaker Warren Sonbert screen this week at Artists' Television Access.

Schedules are for Wed/28–Tues/3 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6-7. kino21 presents: "Warren Sonbert 2: Pop Witness," Thurs, 8. "Other Cinema": "New Experimental Works," Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $6-10. **Indiana Jones and the Kingdom of the Crystal Skull** (Spielberg, 2008), through June 18. Call for times.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **OSS 117: Nest of Spies** (Hazanavicius, 2006), call for dates and times. **Roman de Gare** (Lelouch, 2007), call for dates and times. **Young@Heart** (Walker, 2008), call for dates and times. **Note by Note** (Niles, 2007), May 30-June 5, call for times. Filmmaker Niles and pianist Richard Glazier in person at the Sun/1, 3 pm screening for discussion and performance; this event, $8-10. "James Stewart: American Icon": **Winchester '73** (Mann, 1950), Wed, 7; **The Shop Around the Corner** (Lubitsch, 1940), Sun, 7.

CINEMA HEAVEN ENCORE Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. $8.50-10.50. "The Late Night Picture Show": **The Rocky Horror Picture Show** (Sharman, 1975), Sat, midnight.

GOETHE-INSTITUT 530 Bush, SF; (415) 263-8768, www.goethe.de/sanfrancisco. $5. "Women of '68": **Sisters or The Balance of Happiness** (von Trotta, 1979), Tues, 7.

HERBST THEATER 401 Van Ness, SF; www.artinstitutes.edu. Free. "The Art Institute of California — San Francisco Animation Festival," Fri, 7.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **The Mind Is a Liar and a Whore** (Alli, 2007), Wed, 7:30.

LICK-WILMERDING HIGH SCHOOL Ehrer Theatre, 755 Ocean, SF; www.lwhs.org. Free. "Human Rights Watch International Film Festival High School Program": **Lost Boys of Sudan** (Mylan and Shenk, 2003), Wed, 4; **Strange Culture** (Hershman Leeson, 2007), Thurs, 4; **Election Day** (Chevigny, 2007), Fri, 6; **Lumo** (Perlmutt and Walker, 2007), Fri, 8.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "Southern Exposure: The Films of Latin America": **Nine Queens** (Bielinsky, 2000), Fri, 6:30.

MUSEUM OF THE AFRICAN DIASPORA 685 Mission, SF; (415) 771-9271, www.moadsf.org, www.sfbff.org. Free for kids (adults, $10). San Francisco Black Film Festival presents: "Urban Kidz Film Series," Sat, noon.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Hong Kong Nocturne: The Films of Johnnie To": **The Mission** (1999), Wed, 6:30; **Fulltime Killer** (2001), Wed, 8:15. "Rainer Werner Fassbinder": **Berlin Alexanderplatz, Parts I-III** (1979-80), Fri, 7; **Parts IV-VII** (1979-80), Sat, 7. "Lynn Hershman Leeson: Marathon Screening," Sun, noon.

RED VIC 1727 Haight, SF; (415) 668-3994. $5-8.50. **The Bank Job** (Donaldson, 2008), Wed-Thurs, 7:15, 9:35 (also Wed, 2). **Be Kind Rewind** (Gondry, 2008), Fri-Sat, 7:15, 9:25 (also Sat, 2, 4:15). **Girls Rock!** (Johnson and King, 2007), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **Dogtown and Z-Boys** (Peralta, 2002), Tues, 7:15, 9:15.

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Battle for Haditha** (Broomfield, 2007), Wed-Thurs, 7, 8:50. **Dalai Lama Renaissance** (Darvich, 2007), Wed-Thurs, 7, 8:40 (also Wed, 2, 3:40, 5:15). **Postal** (Boll, 2007), May 30-June 5, call for times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. **Day Is Done** (Kelley, 2005-06), Thurs, 7. SFBG



Omigod, shoes! *Sex and the City: The Movie* opens Fri/30.

PHOTO BY CRAIG BLANKENHORN / NEW LINE CINEMA

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Lakeside 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG

Hotel Utah Saloon

On May 21, the Guardian Hellraisers rocked out at the Hotel Utah for a special Hellraiser Happy Hour with the energetic Traditional Fools.



Generous attendees spun the wheel to win prizes from Mojo Bicycle, DLXSF, Go Kart Racer and the Conservatory of Flowers. All this in addition to the fabulous Indiana Jones and other current movie goodies on hand. All proceeds benefit the Guardian Community Fund.

Special thanks to the SFBC volunteers for parking bikes, SF Cocktails, Amanda, Cat: the entire Hotel Utah staff & kitchen and the Traditional Fools for bringing down the house!

More info: sfbg.com/communityfund, sfcocktails.com, myspace.com/thetraditionalfools, thehotelutahsaloon.com

Sign up at www.sfbg.com/promo to find out about the next Hellraiser Happy Hour, coming to the Pilsner in June!

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JUNE 5–21, 2008



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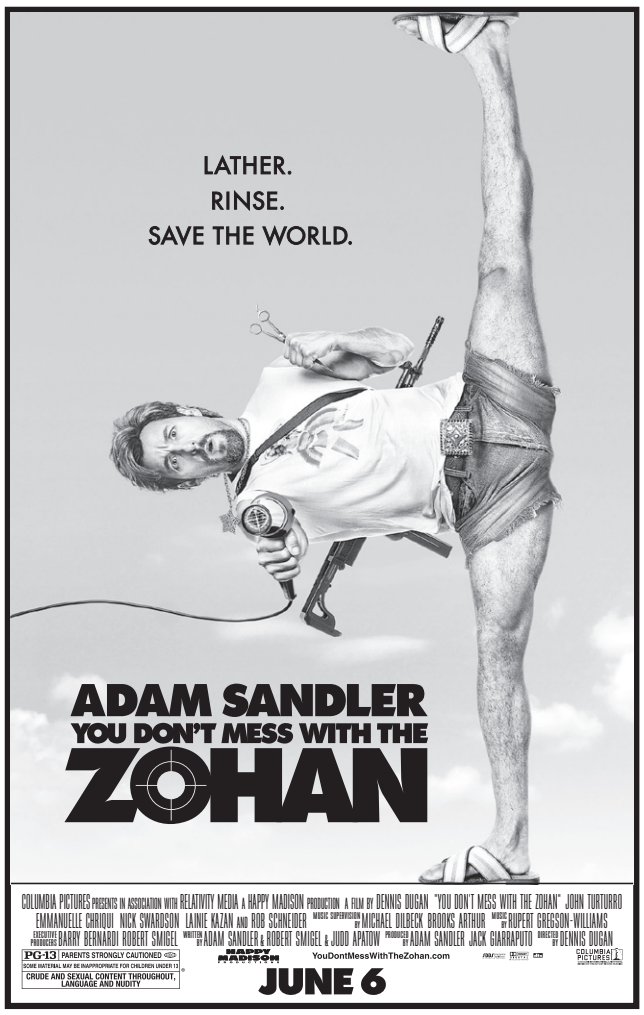
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QUEER PRIDE ISSUE



Photo: Joe Pennant

With the recent State Supreme Court ruling comes a flood of renewed attention on San Francisco's role at the forefront of equality, and you can be sure the Guardian's 2008 Queer Pride Issue will become a keepsake of this watershed moment!

Hundreds of thousands of natives and visitors to the Bay Area will look to us for the best and most unique information on the celebration--don't miss this chance to be a part of a very special publication! Let the nation's #1 independent alt-weekly help you get your message to the crowd you seek, both in print and online at **SFBG.com**

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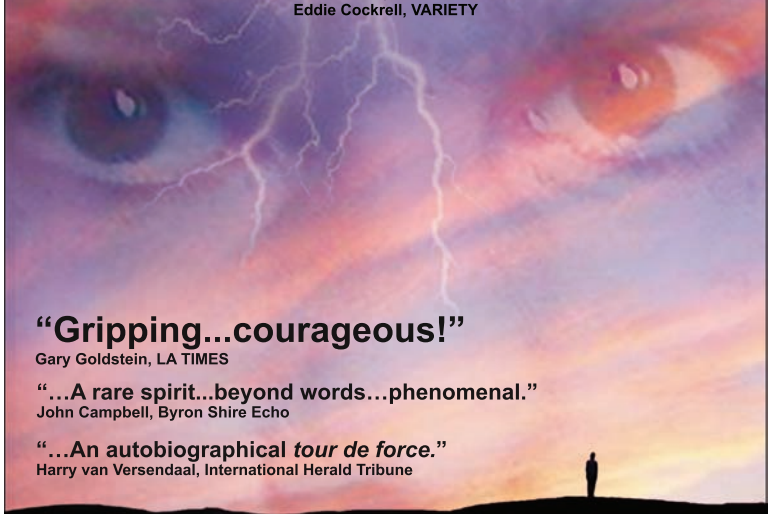
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Queer Pride Issue hits the streets on **June 25, 2008**

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Q&A w/ producer Rebeccah Rush after Fri 5/30 7:00, Sat 5/31 2:00 & 7:00 and Sun 6/1 4:30 shows
watch the trailer at www.indestructiblefilm.com

GREEN CITY

The Guardian's weekly column explores and highlights efforts to make the Bay Area and its vibrant culture more environmentally friendly.

We spotlight green local businesses, look at current environmental campaigns, and offer tips on how readers can pitch in to keep our community fresh and natural.

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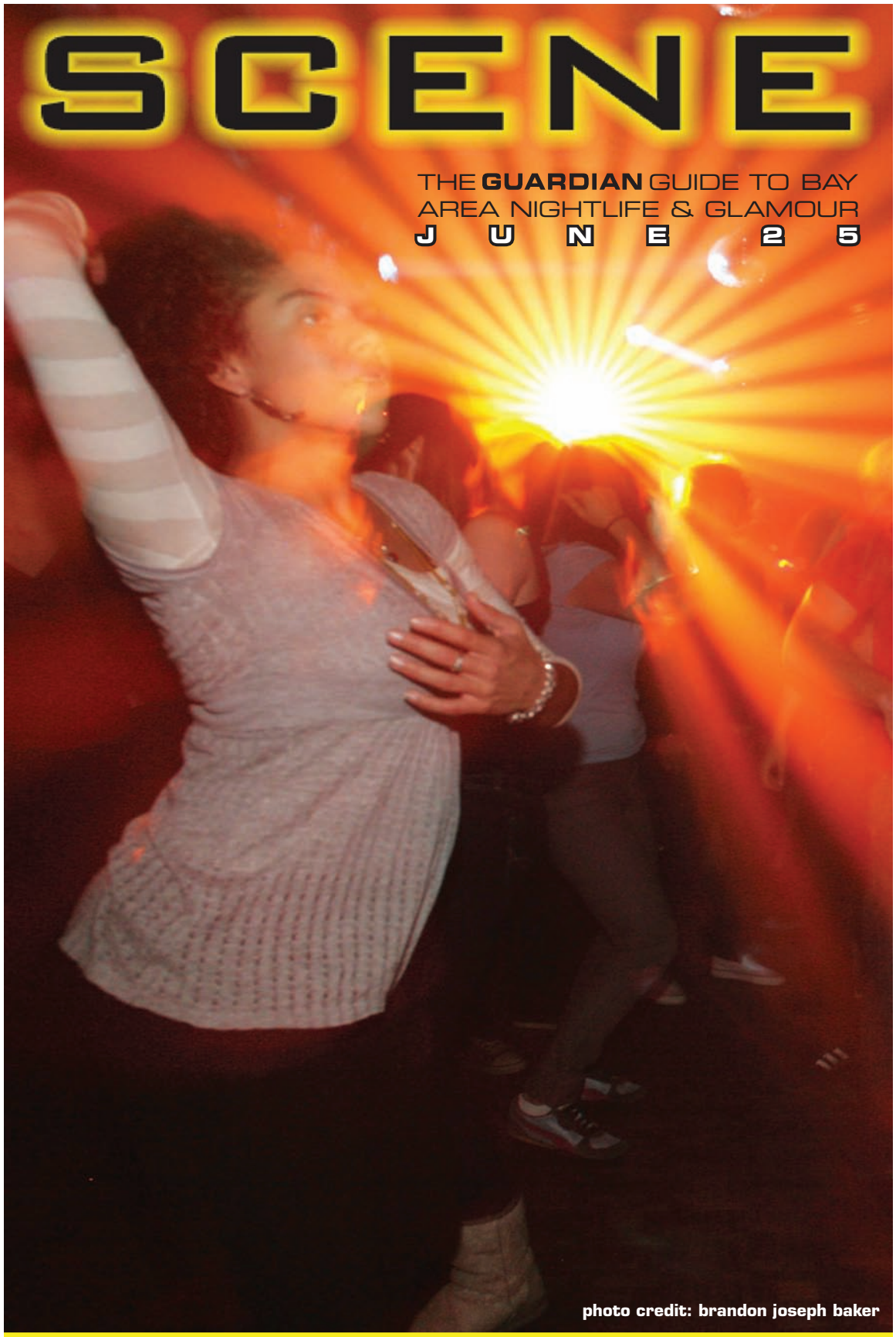


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› legal notices

Amended ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-07-544380. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **TRAVIS D. DECKER** for change of name. TO ALL INTERESTED PERSONS: Petitioner TRAVIS D. DECKER filed a petition with this court for a decree changing names as follows: Present Name: TRAVIS DUANE DECKER. Proposed Name: **DECKER CUNOV**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jul 15, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 9, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 9, 2008 by Gordon Park-Li, Clerk. **May14, 21, 28, June 4, 2008. L#423301**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310837-00 The following person is doing business as **KOKO COCKTAILS**, 1060 Geary St., San Francisco, CA 94109. DBIHAP LLC, 1060 Geary St., San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/21/08. Signed Lori Martens. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 10, 2008. **May 7, 14, 21, 28, 2008. L#422901**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310915-00 The following person is doing business as **KAMVAR HARRIS PARTNERS**, 376 Hill St., San Francisco, CA 94114. Sepandar Kamvar; Jonathan Harris, 376 Hill St., San Francisco, CA 94114. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 4/8/08. Signed Sepandar Kamvar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on April 15, 2008. **May 7, 14, 21, 28, 2008. L#423206**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311257-00 The following person is doing business as **CEREBELLUM BLUES MUSIC**, 862 North Point St., San Francisco, CA 94109. JEFF SHATTUCK, 862 North Point St., San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date April 28, 2008. Signed Jeff Shattuck. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on April 28, 2008. **May 7, 14, 21, 28, 2008. L#423204**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311385-00 The following person is doing business as **GRIGOR, VESNA VIDAS**, 669 3rd. Ave., San Francisco, CA 94118. VESNA VIDAS, 669 3rd Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Vesna Vidas. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on May 5, 2008. **May 7, 14, 21, 28, 2008. L#423202**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311386-00 The following person is doing business as **BV ELECTRIC, BORIS VIDAS**, 669 3rd. Ave., San Francisco, CA 94118. BORIS VIDAS, 669 3rd Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Boris Vidas. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on May 5, 2008. **May 7, 14, 21, 28, 2008. L#423203**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311467-00 The following person is doing business as **BONAFIDE APPAREL & DESIGN**, 822 Shotwell St., San Francisco, CA 94110. Dennis Velez, 822 Shotwell St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/7/08. Signed Dennis Velez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 07, 2008. **May 14, 21, 28, June 4, 2008. L#423304**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311567-00 The following person is doing business as **JANE SPICE**, 525 Pennsylvania Ave., San Francisco, CA 94107. Esslau Ayrout, 525 Pennsylvania Ave., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/30/08. Signed Esslau Ayrout. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Yee on May 9, 2008. **May 14, 21, 28, June 4, 2008. L#423302**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311796-00 The following person is doing business as **NORTH DESIGN LABS**,115 Gough St. Suite 43., San Francisco, CA 94102. Michael T. Northern, 115 Gough St. Suite 43., San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Michael Northern. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 20, 2008. **May 28, Juna 4, 11, 18, 2008. L#423503**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311831-00 The following person is doing business as **OTM SAN FRANCISCO**, 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. Avery & Dorio Enterprises Inc. CA, 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/23/08. Signed Kenneth G. Avery, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 21, 2008. **May 28, June 4, 11, 18, 2008. L#423501**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311871-00 The following person is doing business as **RON RYDER PRODUCTIONS**, 106 Sanchez St. #11, San Francisco, CA 94114. Ronald B. Ryder, 106 Sanchez St. #11, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Ronald B. Ryder. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on May 22, 2008. **May 28. June 4, 11, 18, 2008. L#423502**.

NOTICE OF PUBLIC SALE: Pursuant to the California Apartment Complex, (B&P Code 21700 ET.. SEQ), The undersigned will sell at public auction, on **June 4, 2008**, Personal Property including but not Limited to furniture, Clothing, Tools, and/or other household items Located at : **25200 Santa Clara Street, Hayward, CA. 94544** . (510) 732-9445. Time 12:00 PM, Stored by the following person(s): Robert Mackey #C253. All sales are subject to prior cancellation, terms, rules and regulations are available at sale. Dated on this 21st and 28th day of May 2008 by The Timbers Apartments. Landlord or Landlord duly authorized agent, reserves the right to bid at the sale. Purchases must be paid for at the time of purchase in cash only. All purchased items sold as is and must be removed at the time of the sale. Sale subject to cancellation in the event of settlement between owner and obligated party. **Publication date: May 21, 28, 2008. L#423401**.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545021. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Robert James Nick for change of name. TO ALL INTERESTED PERSONS: Petitioner **ROBERT JAMES NICK** filed a petition with this court for a decree changing names as follows: Present Name: ROBERT JAMES NICK. Proposed Name: **ROBERT JAMES NICKOLOPOULOS**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date:Jul 22, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 9, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 9, 2008 by Gordon Park-Li, Clerk. Michael Rayray, Deputy Clerk. **May 14, 21, 28, June 4, 2008. L#423303**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545028. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Tiffany Dene Shelton for change of name. TO ALL INTERESTED PERSONS: Petitioner **TIFFANY DENE SHELTON** filed a petition with this court for a decree changing names as follows: Present Name: TIFFANY DENE SHELTON. Proposed Name: **DENE SHELTON**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jul 17, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 12, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 12, 2008 by Gordon Park-Li, Clerk. Cristina E. Bautista, Deputy Clerk. **May 21, 28, June 4, 11, 2008. L#423402**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: RG08385389. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Christi Jo-El Schult for change of name. TO ALL INTERESTED PERSONS: Petitioner **CHRISTI JO-EL SCHULT** filed a petition with this court for a decree changing names as follows: Present Name: CHRISTI JO-EL SCHULT. Proposed Name: **JO-EL SCHULT**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug, 29, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge. Endorsed Filed, San Francisco County Superior Court of California by Gordon Park-Li, Clerk. Jun P. Panelo, Deputy Clerk. **May 14, 21, 28, June 4, 2008. L#423305**

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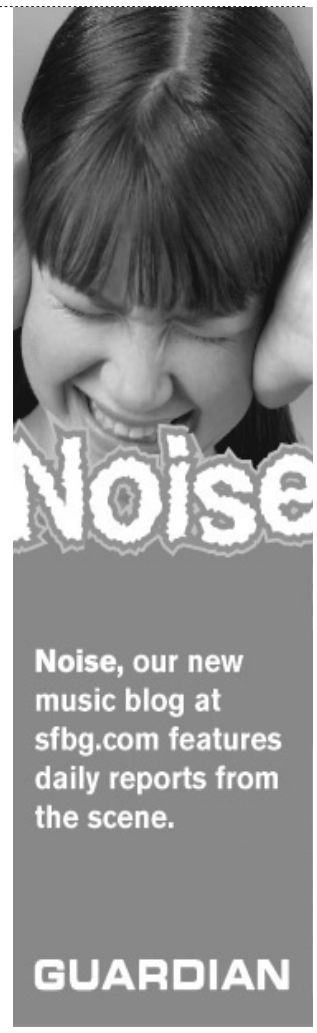
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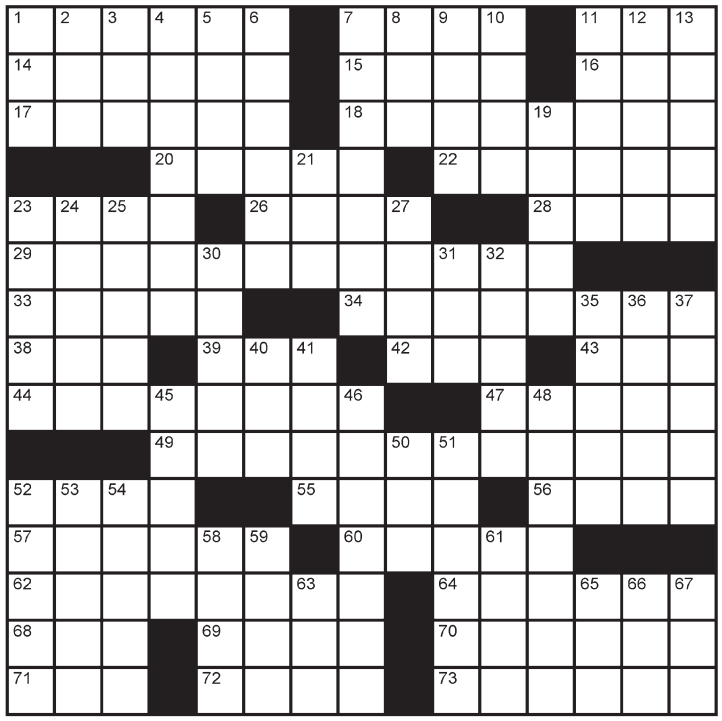


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Ink Well by Ben Tausig

"The Theme Theme" 5 28 08



Across

1. Fatah co-founder
7. One may be sealed with a shake
11. Brings into the conversation, in a way
14. Gap
15. With talent
16. Just fine
17. Cartridge type
18. Theme #1 (Doo doo doo-doo, doo doo doo, doo doo doo-doo DO do-do-do-do-do ...)
20. "____ Teen-Age Werewolf"
22. Cream amount
23. New York muckraker Jacob
26. Mixing measure?: Abbr.
28. Classic Welles role
29. Theme #2 (Bu-bu-bu-bum *snap* *snap*, bu-bu-bu-bum *snap* *snap*, bu-bu-bu-bum, bu-bu-bu-bum, bu-bu-bu-bum), with "the"
33. Major blueberry-producing state
34. Titled, perhaps undeservedly
38. "So that's your game!"
39. "Mayberry ___"
42. "Last Days" director Van Sant
43. Daughter of noted Buddhist scholar Robert Thurman
44. "Search me ..."
47. Shakespeare title character
49. Theme #3 (Nahnahnahnah nah-nah nah-nah ... nahnahnahnah nah-hah nah ...)
52. Relatively short sentence
55. Like so
56. Eye sore
57. Builders of colossal heads
60. El Majahual snack
62. Theme #4 (Dah dah-dah dah-dah, dah dah dah! Dah dah-dah dah-dah Dat-Dadah!)
64. Strange sense of pastness
68. Gushing poem
69. About $1.5, right now
70. Potentially stressful place to be, vis-a-vis one's sexual orientation
71. Mr. Flanders
72. Library catalog abbr.
73. Campaign meeting

Down

1. Michael Mann picture
2. Participated in the San Francisco Marathon
3. "Cathy" cry
4. Asian peak, locally
5. From the top
6. Golden Horde members
7. Evening wear?
8. Grandpa Simpson
9. Blockhead
10. One may make you're writing seem unprofessional
11. Rhea's "Cheers" role
12. Nucleotide group
13. Modern free calling service
19. Certain free radical
21. It's often 15, at the beach
23. A Castro
24. Potato source
25. Fool
27. Exhaust issue
30. Tour T-shirts, the new album, etc.
31. Post-ER spot
32. Keeps ticking
35. "Serpico" director Sidney
36. University where Jimmy Carter is a faculty member
37. Stephen King's "___ Macabre"
40. Good name for a rapper?
41. Bookshelf buildup
45. Second, with "with"
46. Unsustainable but trendy fuel source
48. Comment from a barely satisfied employee
50. Prickly seed casing
51. Potential coaster
52. Slangy address
53. Give the slip to
54. Pumped
58. Hudson Bay native
59. Erotica, less generously
61. Brazilian legend
63. Constellation near Scorpius
65. Gay-window link
66. One who's done a tour
67. 4x4, for short

Last week's solution

R	A	L	P	H	■	C	O	D	Y	■	J	A	P	E
E	C	O	L	I	■	A	D	I	A	■	O	L	I	N
S	Q	U	A	R	E	F	O	L	K	■	J	A	Z	Z
O	U	I	■	A	N	E	R	A	■	F	O	N	Z	■
W	I	S	E	M	E	N	■	T	A	I	■	B	E	A
S	T	E	R	■	M	O	D	E	R	N	B	A	R	N
■	■	■	O	N	A	I	R	■	C	A	R	L	I	N
P	I	S	T	E	■	R	E	P	■	L	A	L	A	S
A	C	U	I	T	Y	■	C	R	I	E	S	■	■	■
W	A	R	C	H	I	C	K	E	N	■	I	S	S	A
N	N	E	■	E	N	D	■	S	C	A	L	P	E	R
■	T	H	U	R	■	C	R	E	A	M	■	L	A	G
S	W	A	G	■	R	A	I	N	S	A	F	E	T	Y
K	I	N	G	■	I	S	N	T	■	I	D	E	A	L
A	N	D	S	■	B	E	G	S	■	D	A	N	C	E

Call (330) 328-3264 for free hints to this week's puzzle

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MAY 28–JUNE 3

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ARIES

March 21–April 19
If you've been waiting for the perfect week to get your shit together, this is it. You need a serious break from recent strains on your resources, internal and external. We know you like to go go go, but if you don't hit pause and ask yourself where you are, you'll never get to where you want to be.

TAURUS

April 20–May 20
There are potentially lovely astrological conditions in your sphere. Whatever energy you're shooting out into your world, the cosmos are going to help that energy get buffer and move faster. The obvious problem: if you're obsessive and anxious, you're in for a summer bummer. Cultivate balance.

GEMINI

May 21-June 21
Are you being driven by fear, Gem? This is an awesome time to uncover any fear-based motivations and replace them with fresh, clear motives that stem from you at your most checked-in and flexible. Pinpoint your limitations in relating to the people near you, and then knock them down.

CANCER

June 22–July 22
You've got a gnarly week ahead of you. It's going to call on you to be more patient and brave than you believe you are. But we know you've got extra reserves, and this is the time to bust them out. While riding this roller-coaster, make sure the safety bar is down and locked firmly into place.

LEO

July 23–Aug. 22
You're in the midst of sweeping, large-scale changes that mostly deal with how you relate to your closest people, especially your lover. Or, um, lovers. Saturn hanging out in your sign for so long may have you thinking that intimacy needs to be hard, but that's not true! Dare to believe love can be all gain, no pain.

VIRGO

Aug. 23–Sept. 22
Stay on your toes, Virgo. You may have to stand up for yourself and defend your point of view, but this is not a smack-down from the universe. It's an opportunity to trust your gut, pay attention to timing, and ask yourself: How much can you take on right now? What are you working toward?

LIBRA

Sept. 23–Oct. 22
You folks think you're soooo sweet because you're all about wanting life to be fair and nice, right? But what do you do when life is sort of sucky and a great big bummer? To make the adjustments your life requires, you're going wade through a lot of crap. Deal with it and you'll have a solid foundation.

SCORPIO

Oct. 23–Nov. 21
We want you to get grounded in your most honest love and good intentions, Scorpio, and start making your moves from there. Profound shifts are challenging you to let go of illusions you've had about yourself and to handle shit you'd rather ignore. You must change.

SAGITTARIUS

Nov. 22–Dec. 21
It's going to be hard to care for your heart and the hearts around you, but you can do it. Get real about where you're at and how you need to cope with stress. Three of your closest relationships are mirroring everything you need to change. Are they blocking or helping your development?

CAPRICORN

Dec. 22–Jan. 19
The emotional loss you've been gearing up for is upon you. In very un-Capricornian fashion, we urge you to be friendly to your sad little heart and stay open to your feelings. The time has come to shift gears and set your sights on new things. Learn from others, but first trust yourself.

AQUARIUS

Jan. 20–Feb. 18
When Regis Philbin asks you if this is your final answer, just tell the dude "no." We don't care if you think it *is* the final answer. You may feel clear and things may look solid, but we see the likelihood of last-minute developments. Have clarifying talks with others and investigate your truths.

PISCES

Feb. 19–March 20
Pisces, we want you to summon your strength and rise to the occasion. It may be hard, but hold off on making major decisions right now. There's simply too much change going on in your life and you've got to respect that. Contemplate the big picture while the details sort themselves out. SFBG

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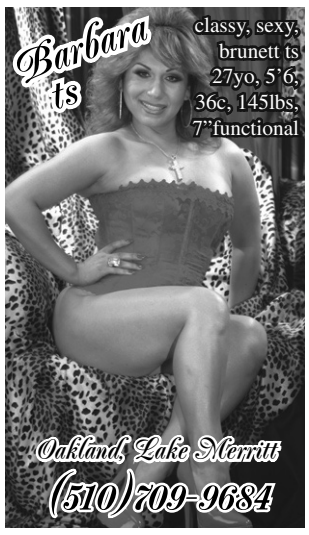
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Fork This

By Andrea Nemerson
› andrea@altsexcolumn.com

Dear Readers:
This is probably the only time the Alt Sex column will cover the same territory as my new venture, a nice, moderately wholesome blog about kiddie consumer culture (www.gogetyourjacket.com). I was prepared to let the "expectation of blow jobs on Mother's Day" thing go, especially since US Mother's Day itself is a few weeks gone, but now the Father's Day press releases are trickling in — they're not gushing manfully yet, but I suppose that's to follow — and the picture that's emerging of the state of sex in the modern Western (hemisphere, not yippee-yi-yo-ki-yay) bedroom is so weird I can't let it alone.

First there was the Mother's Day gift basket meant to get horny, aggrieved husbands with feelings of entitlement to bug their wives for sex instead of going out and getting them a *pain au chocolat* (the baskets contained *paint* au chocolat, but that is not at all the same thing). To me, this implies a target audience of couples who aren't having sex, the female halves of which have to be jollied into it with cheesy "romantic" gifts and who, even more weirdly, *can* be jollied into it with cheesy "romantic" gifts.

And now I have a "New! For Father's Day!" ad from the last place I'd expect to produce a sleazy and ultimately sad commentary on the perceived state of modern child-having marriage: a mom 'n' pop, organic, non-sweatshop-made "family fashion" (novelty T-shirt) company. I mean, women, would you get your husband a shirt that says "Daddy needs some love'n?" How about one that reads, "My wife likes to spoon but I prefer to fork?" Bear in mind that these are supposed to be *gifts*. What are we saying here? Why not just go to CafePress and make him a shirt that says, "You're not getting any and I think that's pretty funny, har har har!"?

Oh, and men, would you wear it? Would you write to me and tell me why? And if you'd order it yourself and wear it out to lunch (real men don't brunch, right?) on Father's Day to mortify your wife, explain that too. By e-mail, please, you don't sound like the sort of people I would like to meet in real life. I'm embarrassed for those women and I don't even know any of them.

I truly don't. I swear I know a goodly number of heterosexuals — one does run into them now and then — and the cartoony vision these products are promoting is just not something I see a lot of. I'm happy to report that I don't hear from or even hear *about* a lot of marriages in which the wives refuse sex out of contempt, complete loss of interest, or utter lack of concern over whether their mates are happy or not. Recently I've been meeting a lot of women who are hoping to regain lost sex drives and lives after having babies, and even they (of course these particular women are the ones who are motivated enough to talk about it) never show a hint of contempt for the men they aren't doing it with. They'd like to do it. They want to want to do it. They've just lost touch with it. Desire disorder is the dysfunction of the day — just wait till the drug that fixes *that* hits the market. People will be all, "Viagra who?"

And while cheesy dad gifts are on the table, I would like to register one more complaint. I don't know what the gift-promoters are trying to pull here, but it struck me as quite completely unfair that after the stupid Mother's Day come-ons, which were both sexed-up and creepily infantilizing, the first thing I got that was aimed at dads said simply that you should get him a bottle of really nice single-malt scotch. What, no boxer shorts on a stick?

Also, on the subject of knowing a few heterosexuals here and there, I was asked if I would comment on the California Supreme Court's ruling on gay marriage (um, they were for it). Sure. I have to admit I have nothing particularly pithy to say about legal gay marriage. I'm for it. I'm a lot more for it than some of my gayest friends are, as a matter of fact: they're in the "Why should we beg you to let us pretend to be just like you?" camp, while I'm over here in the "It's not fair that I should get to claim a certain kind of legitimacy for my relationship that you don't get for yours" camp. They pat me on the head. Me, I'm just dorky enough to be all rejoice-y about this, and hope that my Midwestern friend's "spousal unit" gets to make an honest woman of her after, oh, 15 years and two kids. And how can any event that occasions this headline — "Star Trek's George Takei to Marry Longtime Partner" — fail to produce a "Woo!" and a "Hoo!"?
Love,
Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

Andrea is also teaching two classes: "You've Really Got Your Hands Full" — a realistic look at having twins — at Birthways in Berkeley, and "Is There Sex After Motherhood?" at Day One Center in San Francisco and other venues.









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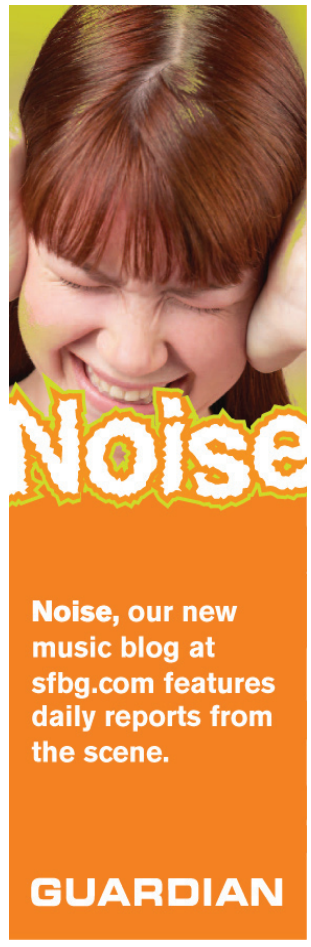
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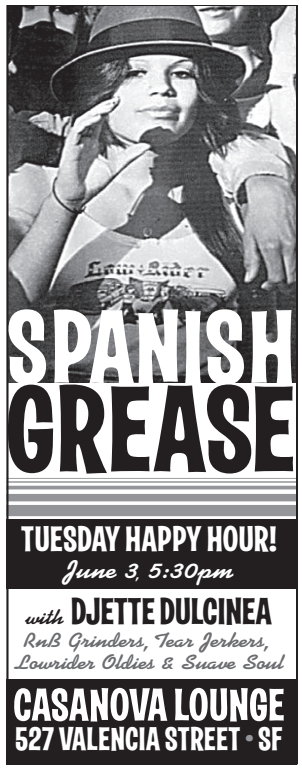
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› women seeking men

A SEXY PEACH!
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NATURAL AND NURTURING
WF, 5'1", in shape, loves music and yoga. Seeking a man, 40-66, who is also nurturing, sensitive, appreciates the arts and a kind, attractive, down-to-earth, friendly, open-minded woman. Someone with a spiritual nature and a great sense of humor. ☎274570

FRIENDSHIP AND FUN
SWF, 55, chiropractor, affectionate, outdoorsy intelligent, attractive and loving, enjoys nature and trying new things. Seeking playful, intelligent, warm-hearted man with adventurous streak to share getaways, friendship and fun. Possible LTR. ☎241386

LOOKING FOR ADVENTURE
Extremely fat, married, middle-aged white housewife, about 225lbs, seeks WM under 50, for weekday/daytime intimacy. Be healthy, discreet and patient, please. ☎747004

COMPANIONSHIP WANTED
Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. ☎861416

SCORPIO
SWF, 56, swedish decent, enjoys billiards, water skiing and Harley's, seeking a SM, 30-65, fun-loving, honest, sincere, give me a call. ☎247003

HOT SEXY REDHEAD
Playful, mischievous, petite, 40ish, buxom white female, seeks arrangement with generous gentleman, 60+. Please call. ☎856271

COMPANIONSHIP
Are you between 45-60, kind, honest, intelligent, a good conversationalist, open-minded, good-looking, independent, stable, and looking for good companionship? So am I! SF. ☎254612

I HOPE IT'S YOU!
SBM, 70, 175lbs, optimistic, active, classy, religious, enjoys dancing, swimming, travel, music, beach walks. Seeking SM, 69-80, N/S, similar interests. ☎257726

MY OTHER HALF
SWF, 45, professional, educated, good-looking, seeks educated SWPM, 40-50, for dining, plays, movies, symphonies, ballet, travel. ☎256424

OPTIMISTIC
Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. ☎262074

BEAUTIFUL GREEN EYES
Pretty, slender SWF, 49, athletic, adventurous, passionate, highly educated. Loves animals, the arts and nature. Seeking SWM, 46-60, attractive, athletic and well-educated, to share a partnership of the mind, body and soul. Palo Alto. ☎263437

SWEET AND SINGLE
Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

FRIENDS FIRST
SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. ☎943818

ATTRACTIVE SHF
Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 55-63, N/S. Prefers San Francisco area. ☎651494

LET'S MEET SOON!
Single lady, ambitious, likes music, camping, hiking, traveling. Seeking nice, kind gentleman, 50-70, for dating, possible LTR. ☎276476

YOU FOUND ME!
Friendly SF, 40ish, outdoorsy, sophisticated, enjoys skiing, dogs, outdoors, dining out, exercise. Seeking nice guy, 40-59, for possible LTR. ☎276479

ACTIVE & VIBRANT
A.A. woman, 50, wants to enjoy fun-filled East Bay events with that someone special. I enjoy concerts, picnics, art museums, attending plays, singing and quiet romantic walks along a beach on warm summer nights. Seeking open-minded, outgoing guy. ☎276700

PETITE GAL
Non-smoking white gal seeks nice, humorous gentleman, 50-60, N/S, N/D, for a good friendship possibly leading to LTR. I enjoy the arts, nature, outdoors, photography, swimming, sunshine, beaches, church socials. ☎260556

LET'S MEET SOON!
SF, ambitious, healthy, optimistic, likes museums, music, staying fit, outdoor fun, ISO nice gentleman, 50=69, with similar qualities, for LTR. ☎264665

› men seeking women

FUN-LOVING GUY
Caring, kind BM, 6'3", 170lbs, light brown eyes, works out, likes going out and having fun. Would like to meet a woman, 18-50, who is outgoing and likes to have fun. ☎275479

ROMANTIC GUY
SM, early 50s, works a lot, loves animals, the outdoors, going to movies and more. Looking for a lady, 25-35, who has a good heart, to have fun with and get to know. ☎275617

LET'S TALK
SM, 5'6", 165lbs, light complexion, brown/brown, freckles, new to the area, seeks female for friendship or more. ☎276194

JUST FOR FUN
WM 6', 210lbs, blond/green, with some tattoos and piercings, just looking for a woman to be a fuck buddy. If interested, give me a call. ☎276930

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

SWB SEEKS SWF
SBM, 59, 5'9", 200lbs, loves jazz, R&B, the outdoors. Seeking tall SWF, 45-60, for possible relationship. ☎248405

LET ME SERVE YOU
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COMPATIBLE COMPANION
SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. ☎462878

MOUNTAIN LION
seeks cougar with some rowr! SWM, 64, wishes to meet attractive, fit, and healthy woman up to age 60, for dating and relating. I am good company, well educated, and funny. I exercise regularly, and read a lot. I'm a former college teacher, and live and work in San Francisco. I'm a N/S and N/D. Prefer N/S. ☎183006

SEEKING FRIEND
Bilingual SHM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! ☎202389

DINNER EXCHANGE
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LOOKING FOR NEW FRIENDS
SWM, 60, 170lbs, 5'8", looking for soulmate to explore a possible future together, with love, respect and affection as the building blocks. ☎247258

ONE-WOMAN MAN
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› men seeking men

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CRAVING AFFECTION?
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STRIP NAKED
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› women seeking women

SENSUAL, CONSIDERATE WOMAN
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Anal neoplasia and anal cancer are caused by human HPV. A vaccine, Gardasil, is approved to prevent HPV in women, but has not been studied in men. HIV-positive men may be eligible for a UCSF study of the HPV vaccine, sponsored by the AIDS Malignancy Consortium of the National Cancer Institute. Eligible volunteers will receive the Gardasil vaccine, anal check ups and tests, and $25 cash reimbursement at study visits.

Call **415-353-7443** for info.

HIV Positive Men and Women

Perianal neoplasia (PAIN) is abnormal tissue/skin around the outside of your anus caused by HPV. PAIN is treated to prevent anal cancer. HIV-positive men and women with PAIN may be eligible for a UCSF treatment study with an investigational agent, sponsored by the AIDS Malignancy Consortium of the National Cancer Institute. Eligible volunteers will receive $25 cash reimbursements.

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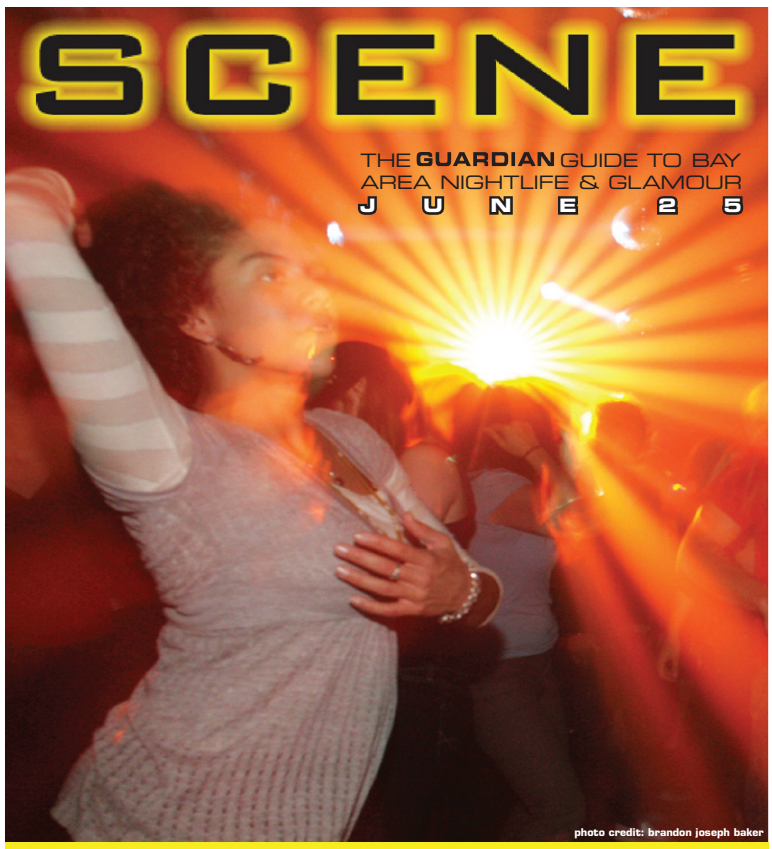
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